

Harmonia Americana.

CONTAINING

A concise INTRODUCTION to the

G R O U N D S of M U S I C.

WITH A

V A R I E T Y of A I R S,

Suitable for DIVINE WORSHIP, and the Use of MUSICAL SOCIETIES.

Consisting of THREE and FOUR PARTS.

By SAMUEL HOLYOKE, A. B.

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I N D E X.

The first part of Double Tunes, with this mark (*) may be sung as Single Tunes.

Names.	Verses.	Metre.	Key.	Page.	Names.	Verses.	Metre.	Key.	Page.	Names.	Verses.	Metre.	Key.	Page.
Austria,	3		*	20	Easton,	1	S.M.	b	78	*Portland,	2	C.M.	*	17
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Arnheim,	1	L.M.	*	36	Funeral Dirge,	4		b	34	Ringe,	2	C.M.	*	29
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Brent,	1	L.M.	*	21	Hinsdale,	1	C.M.	*	33	Sweden,	2		*	63
Burlington,	1	C.M.	*	39	Hartland,	1	S.M.	*	40	Sunbury,	1	C.M.	b	64
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Birmingham,	1	P.M.	b	81	Hague,	1	C.M.	b	80	Syria,	1	S.M.	*	83
Baltimore,	7		*	91	*Indostan,	2	C.M.	*	23	Somerfet,	2	L.M.	*	96
*Bexford,	2	L.M.	*	107	Landon,	2	C.M.	b	37	Tunis,	5		*	53
Compton,	1	2d.P.M.	*	24	Leominster,	1	C.M.	*	108	Ulster,	2	L.M.	*	49
Cardigan,	1	L.M.	b	40	Milbury	1	S.M.	b	19	Ulm,	1	2d.P.M.	*	85
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*Chelsea,	2	L.M.	*	88	Montfort,	1	2d.P.M.	*	77	Winchendon,	2	L.M.	*	76
Christmas,	6		*	109	Norfolk,	2	C.M.	*	26	Western,	1	P.M.	b	79
Doxology,			*	102	Norham,	1	C.M.	b	78	Wellfleet,	1	L.M.	*	80
Dunkirk,	5		*	ibid.	Nativity,	1		*	85	Warsaw,	1	C.M.	*	87
Ellow,	1	L.M.	*	33	Northington,	1	L.M.	*	89	Yarmouth,	1	C.M.	b	111
*Edinburgh,	2	L.M.	*	41	*Orleans,	2	L.M.	*	25	A N T H E M S.				
Ephesus,	1		b	46	Ohio,	1	P.M.	*	31					
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Elden,	1	C.M.		77	Ostend,	2	C.M.	*	90	Praise waiteth, &c.			*	97
										Comfort ye my people, &c.			*	112

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The preceding are all the names, which are received. But few subscription papers having been returned.

P R E F A C E.

THE advantages for studying the principles of harmony being, in this country, so limited, it cannot be expected that a composition of this nature can stand the test of criticism. This circumstance considered, it is hoped that candid allowances will be made in the perusal of the following sheets, which are respectfully submitted to the public eye.

With respect to the design of the composition, it may be observed, that it is adapted, as far as possible, to the rules of pronunciation. Consequently, the music requires a moderate movement; for it is very difficult to follow the exact motion of the pendulum, and pronounce with that propriety and elegance, which the importance of the subject may demand. It may then be proper here to remark, that sentiment and expression ought to be the principal guide in vocal music.

Perhaps some may be disappointed, that futing pieces are in general omitted. But the principal reason why few were inserted was the trifling effect produced by that sort of music; for the parts, falling in, one after another, each conveying a different idea, confound the sense, and render the performance a mere jargon of words. The numerous pieces of this kind, extant, must be a sufficient apology for omitting them here.

Subscribers are most respectfully thanked for their encouragement of the work: And they are assured that great attention has been paid to render it correct. Such errors as escaped notice, while the work was in the press, are pointed out in the Errata.

Should what is now offered, meet acceptance, additions will hereafter be made of congregational and occasional pieces, with some hints upon expression.

To become in some degree useful to the community was the motive for this publication; which, it is earnestly wished, may answer the end designed.

January, 1791.

A concise INTRODUCTION to the GROUNDS of MUSIC.

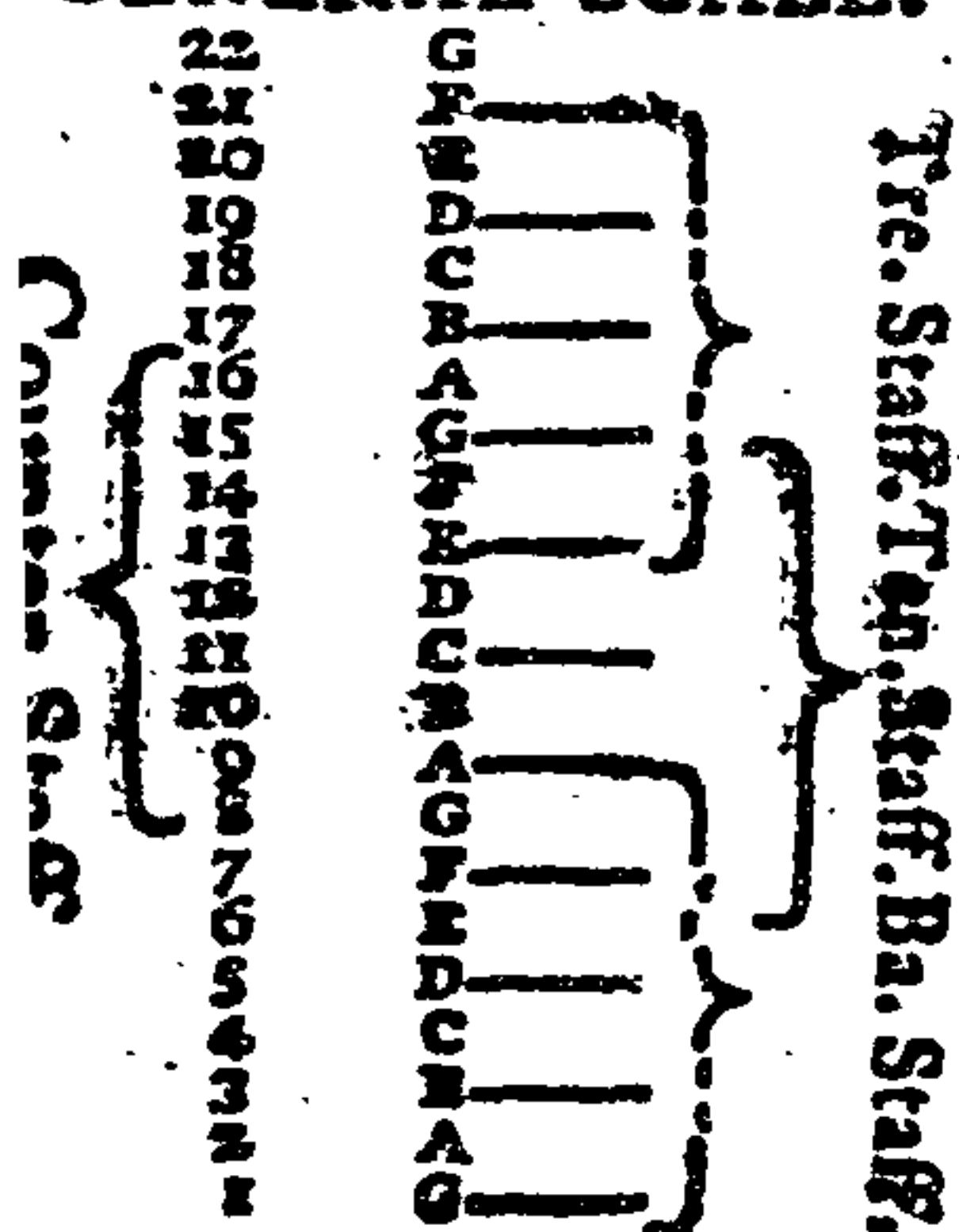
MUSIC consists in a succession of pleasing sounds, and is naturally divided into Melody and Harmony. Melody is a series of single sounds. Harmony is the pleasing union of two or more single sounds. Modulation is the art of changing the key or mode, in which a piece of music is composed. So long as we preserve the fundamental harmony, without departing from the degrees of the octave, the key is still the same; but when we make a cadence in any new key, some one of the degrees must be changed from natural to sharp or flat. The principal distinctions of musical sounds are time and tune; to the combination of these two qualities is chiefly to be ascribed the pleasing and endless variety of the musical art.

Of the general SCALE of MUSIC.

THE notes of the scale are seven, distinguished in a certain order by the first seven letters of the alphabet, A, B, C, D, E, F, G; and when we have ascended to the eighth note, the same order is repeated.

Three octaves being seldom within the compass of the human voice, the bass staff is therefore assigned to the gravest voices of men, the tenor staff to the highest of men's voices, the counter staff to boys voices, or the lowest voices of women, and the treble staff to the highest voices of women.



GENERAL SCALE.






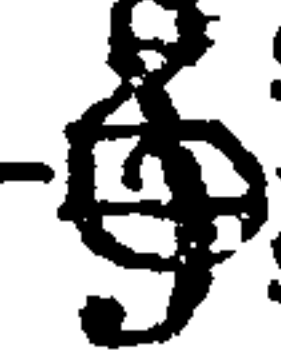

A Cliff is a character placed at the beginning of a staff, showing what sound of the general scale it represents.

This character, , called the F cliff, is used only in the bass. It has the seventh degree of sound in the general scale.

This character, , called the C cliff, is commonly used in the counter. It has the eleventh degree of sound in the general scale.

This character, , called the G cliff, is used in tenor and treble, and sometimes in counter. It has the fifteenth degree of sound in the general scale, in a woman's voice, but in a man's voice, it has the eighth degree of sound. This character, , is frequently used instead of the above, and has the same name.

The general SCALE divided.

BASS.			TENOR.			COUNTER.			TREBLE.		
	Space above	B 10		Space above.	G 15		Space above	A 16		Space above	G 22
Fifth line,		A 9	Fifth line		F 14	Fifth line		G 15	Fifth line		F 21
Fourth	Space	G 8	Fourth	Space	E 13	Fourth	Space	F 15	Fourth	Space	E 20
Fourth line		F 7	Fourth line		D 12	Fourth line		E 13	Fourth line		D 19
Third	Space	E 6	Third	Space	C 11	Third		D 12	Third	Space	C 18
Third line		D 5	Third line		B 10	Third line		C 11	Third line		B 17
Second	Space	C 4	Second	Space	A 9	Second	Space	B 10	Second	Space	A 16
Second line		B 3	Second line		G 8	Second line		A 9	Second line		G 15
First	Space	A 2	First	Space	F 7	First	Space	G 8	First	Space	F 14
First line		G 1	First line		E 6	First line		F 7	First line		E 13
				Space below	D 5		Space below	E 6		Space below	D 12

In the above division, the figures, on the right hand of each, discover the corresponding sounds of the general Scale, and likewise the pitch of the several parts together.

TABLE of TRANSPOSITION.

The natural place for mi is in
 But if B be flat, mi is in
 If B and E be flat, mi is in
 If B E and A be flat, mi is in
 If B E A and D be flat, mi is in
 If B E A D and G be flat, mi is in
 If F be sharp, mi is in
 If F and C be sharp, mi in
 If F C and G be sharp, mi is in
 If F C G and D be sharp, mi is in
 If F C G D and A be sharp, mi in A


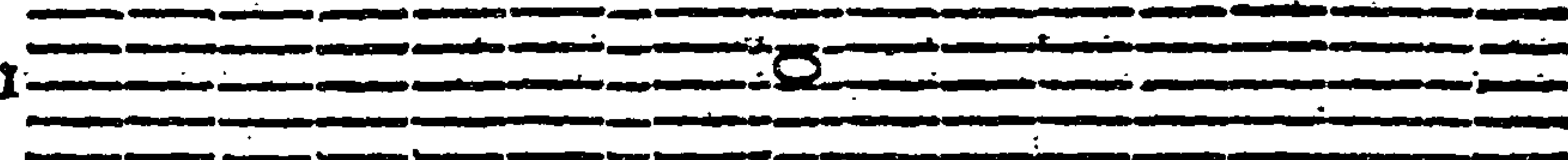
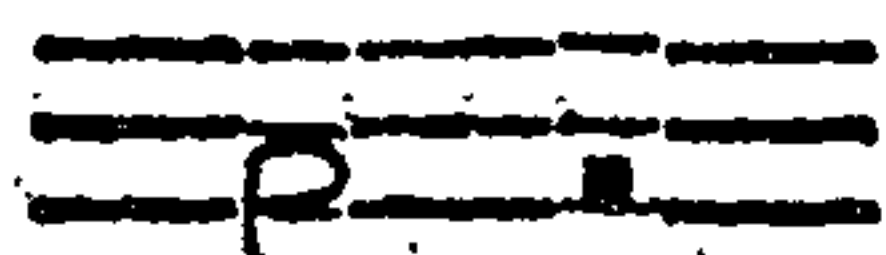
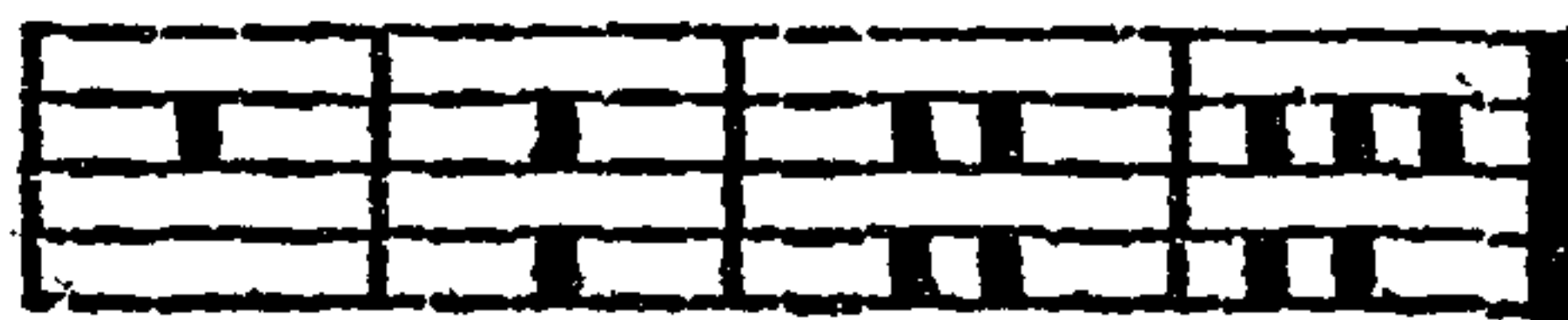

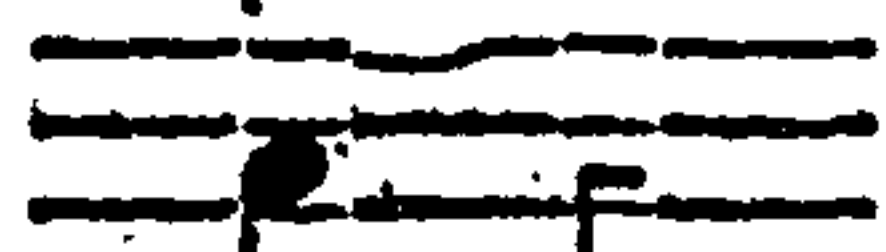

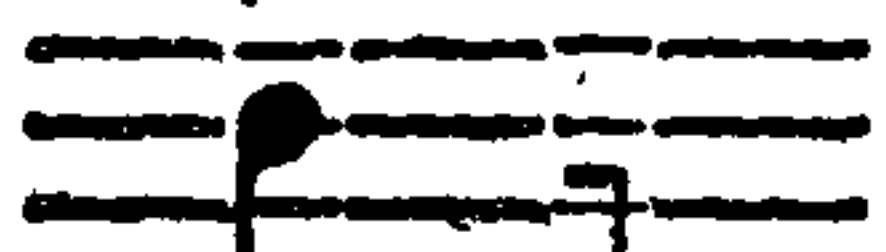
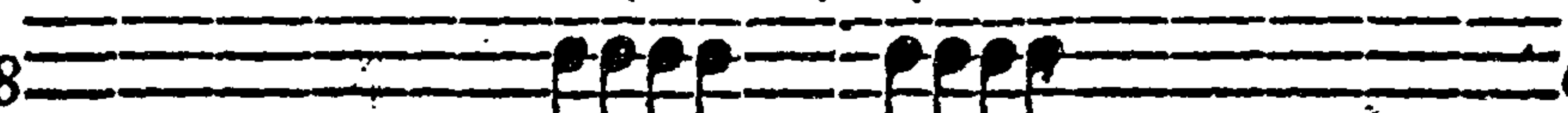
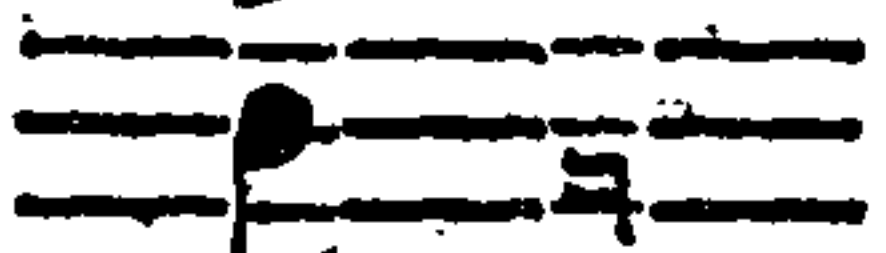
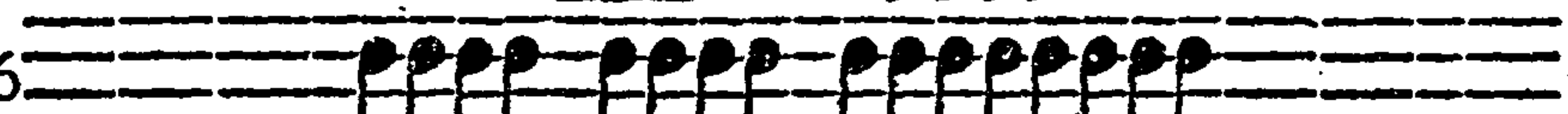
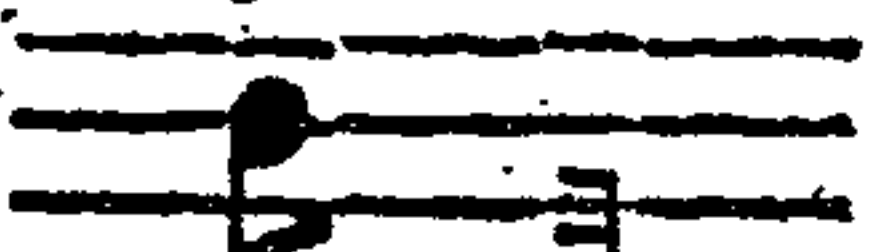

B
E
A
D
G
C
F
C
G
D
A

Above mi, are faw, fol, law, faw, fol, law ; and below mi, law, fol, faw, law, fol, faw, and then comes mi.

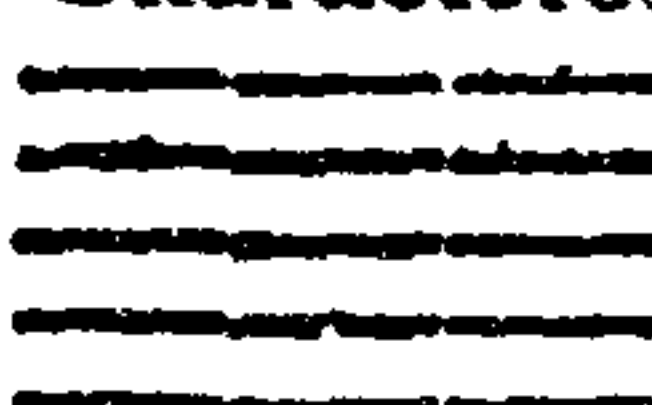

Observe that from B to C, and from E to F, ascending or descending, are semitones. The rest are whole tones. But, if the mi be transposed to any other letter, between mi and faw, and law and faw, the distance is but a semitone, ascending or descending. The rest are whole tones, as before.

A SCALE of NOTES and their PROPORTIONS.

7

Names	Notes. Rests.	R E S T S.					
Semibreve		2 bars.	4 bars.	8 bars.	10 bars.		Semibreve
Minim		 <p>N. B. Rests, being marks, or notes of silence, are of the same length, in time, as the notes for which they stand.</p> <p>The Semibreve Rest fills a bar in all moods of time.</p>					Minims
Crotchet							Crotchets
Quaver							Quavers
Semiquaver							Semiquavers
Demiquaver							Demiquavers.

MUSICAL CHARACTERS, with their EXPLANATIONS.

Names.	Characters.	Explanations.
A Staff		five lines, with their spaces, whereon the musick is written.
Brace		shows how many parts are sung together.

Examples.



Names. Characters.

Explanations.

Examples.

Ledger Line — is added, when notes ascend, or descend, a line beyond the staff.

Flat b , set before a note, sinks it half a tone.

Sharp \sharp raises a note half a tone.

Each of these b \sharp , set at the beginning of a tune, has influence through the tune, unless contradicted by a natural \natural .

Natural \natural reduces a note, made flat or sharp, to its primitive sound.

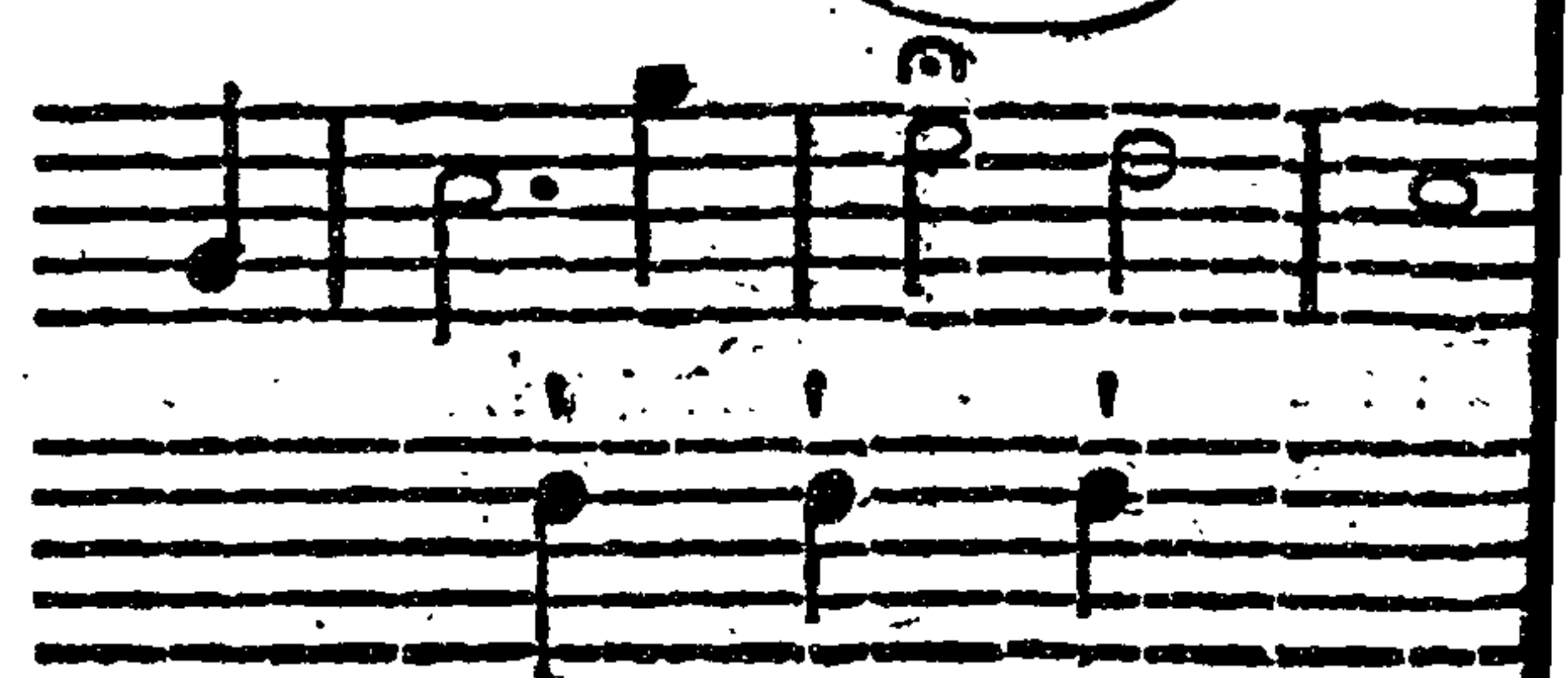
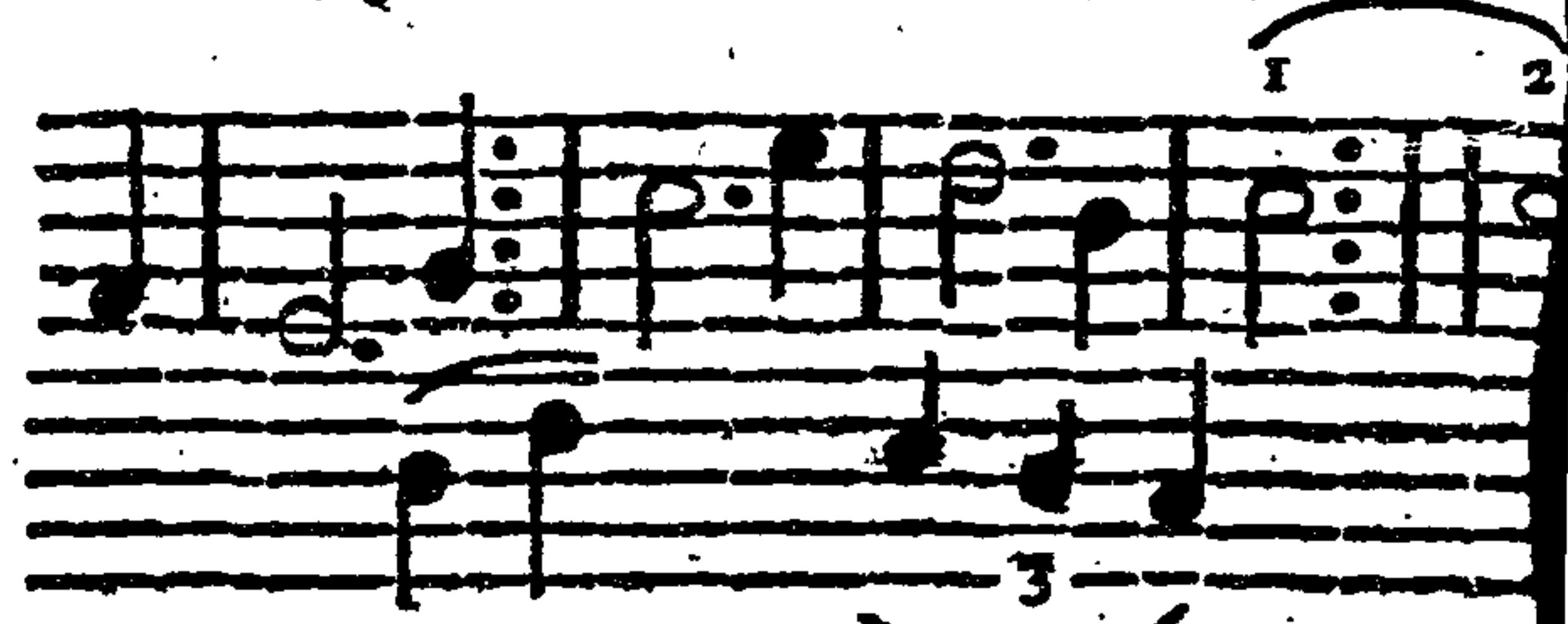
Repeat $\text{||:} \text{or } : \text{||}$ shows what part of the tune is to be sung over again, from any note, against which it is placed.

Figures show that the note under figure 1 is sung before the repeat; and the 1. 2. note under figure 2, after passing that under figure 1; if tied together by a slur, both are sung after the repeat.

Slur \frown is drawn over, or under so many notes as are sung to one syllable.


Hold ~ directs that the sound of the note, over which it is placed, should be continued beyond its customary length.


Marks of distinction ! signify that the notes, over which they are placed, should be sung as distinctly and emphatically as possible.




Names. Characters. Explanations.

Direct  is set at the end of a staff, to direct the performer to the first note in the next staff.


Figure 3  set over, or under any three notes, denotes that they are sung in the time of two notes of the same kind.


Point of Addition  adds to the sound of a note; e. g. when set to a semibreve, it makes it equal to three minims, &c.

Single bar  divides the time agreeably to the measure note.

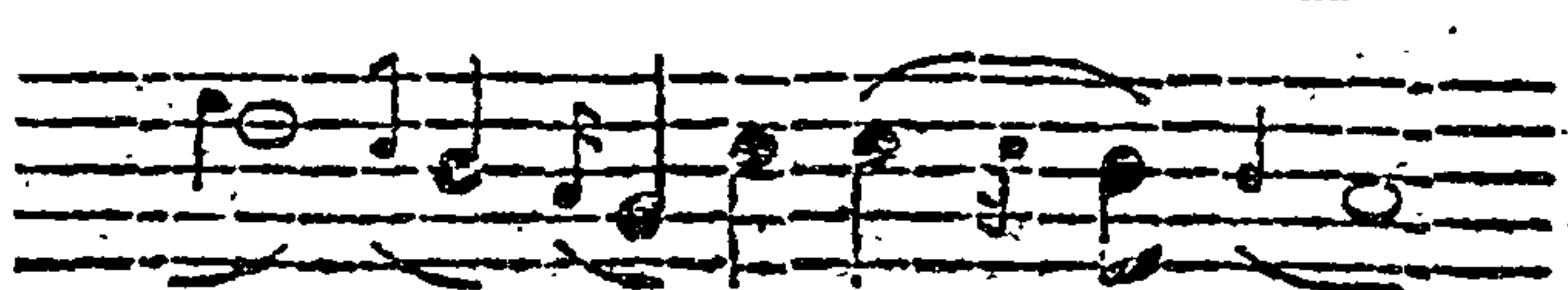
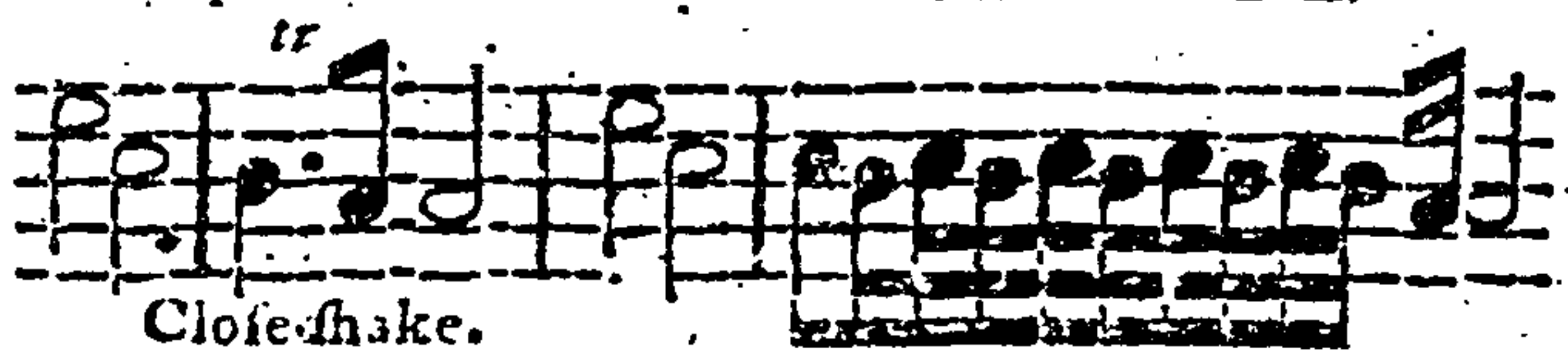
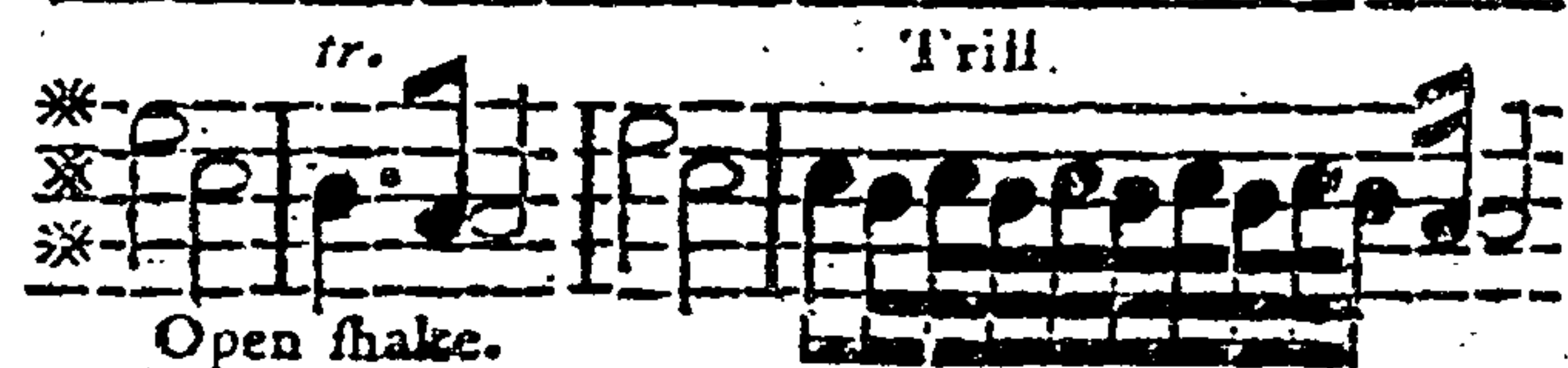
Double bar  shows the end of a strain.

Close  shows the end of a tune.

Trill, or Shake  is used as a grace, and may be either open, or close. e. g. if the note, next above the note to be shaken, (whence the shake is always begun) be a whole tone, it is an open shake; but, if it be but a semitone distant, it is a close shake.

Appoggia-
ura, or
leaning
notes  are notes to lean on, in passing intervals, and must be dwelt upon, according to the value or length of the note.

Examples.

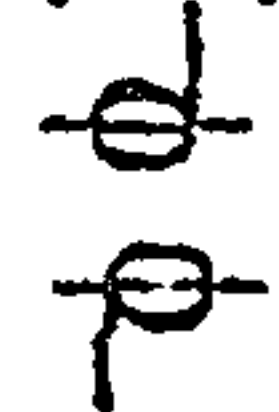


Names. Characters.

Explanations.

Legature,
or tye

comprehends two, or more notes of any kind, being on the same line, or space, with a slur over them, which must be sung, as one continued sound.

Choosing
notes

are notes placed in a direct line over each other, either of which, or both, may be sung.

Examples.



Of the K E Y S, and T R A N S P O S I T I O N.

THERE are but two natural keys in music, viz. C the Major or sharp, and A the Minor or flat key. No tune can be formed on any other key, without placing either flats or sharps at the beginning of the staff, which brings them to the same effect, as the two natural keys. A key note is the last note in the bass, and contains the air of the tune, being the foundation of all the other parts.

The two Natural Keys.



The first is called A, the natural Minor key, having the less 3d, 6th and 7th above its key note.

The second is called C, the natural Major key, having the greater 3d, 6th and 7th above its key note, being half a tone sharper in first third.

OF T R A N S P O S I T I O N of K E Y S.

THE first thing to be considered in transposition is the *mi*, which is the master, or leading note, guiding all the rest, both above and low.

The preceding are all the modes at present in use. The proportion between the several modes is omitted ; directive terms being now generally used to regulate the performance.

Accent is a certain force of voice upon particular parts of a bar, which must coincide with emphatical words. In common time, where there are four beats in a bar, the accented are the first and third parts of the bar ; where there are but two beats, it generally falls upon the first part of the bar. In triple time, the accent, commonly, falls upon the first part of the bar.

Observe that, in all modes of time, the hand must fall at the beginning, and rise at the close of each bar.



G E N E R A L R E M A R K S.

LET every person take the part, to which his voice is best adapted. For, if one sings tenor whose organs are formed for the bass, he will hang as a weight upon others, which will sink the tune from its original pitch.

The mouth ought to be opened so as to give the voice free passage. By neglecting this, a good voice will be spoiled, and a bad one made worse.

Singing through the nose has a most disagreeable effect upon the hearer. No one would commit this fault a second time, were he made sensible of his error.

Many singers conceive that they sing well, when they exert the whole strength of the voice. This precludes all delicacy of taste and expression ; and renders the performance at best but a dissonant bawling. By singing within the natural compass of the voice, we retain the power of swelling occasionally and of giving force to particular passages.

Pronouncing distinctly, and with propriety, is one of the most essential considerations in singing. Great attention, therefore, ought to be paid to emphasis ; for without it the ideas will be obscure ; and the design of the music lost.

Words beginning with a vowel ought not to be pronounced, as if they began with a consonant. This is a very common fault ; and is occasioned by shutting, instead of opening the mouth, previously to the pronouncing of vowel sounds.

The singer should pay all possible attention to what he is performing. For, if the hearer have reason to suspect the singer to be heedless of the subject, in which he pretends to be engaged, he will be disgusted both with him and his performance.

To sing without affectation of any kind, to fall naturally into the passion of the song, and to execute it feelingly, without any efforts, but such as are proper to the passion, cannot fail of being agreeable to the hearer.

Care should be taken that every note be sounded ; for by omitting the sound of one, we may perhaps lose the force of several succeeding notes.

After the true sound of each note is learnt, graces, &c. may claim attention.

A profound silence ought to be observed, wherever it is intended by the composer, that the composition be not injured ; which will be the consequence of introducing sounds where none were designed.

Attention should be paid to all the terms, which are placed over the music to direct the performance ; as they greatly assist expression ; and will have a surprising effect, if conducted with judgment. Yet they are seldom observed ; or if they be, it is in so negligent a manner, as to produce little, or no effect upon the hearer.

Great care should be taken in the performance, that the inner parts may not predominate, but be subservient to the principal part.

To perform acceptably, it is highly necessary that the subject, in the first place, be thoroughly understood ; then repeated agreeably to the best rules of pronunciation. Afterward, the notes are to be applied ; and a particular attention paid to emphatical words. In some places, the time ought to wait for expression. In others, the movement should be quickened. There should likewise be a cessation of sound between ; and frequently in the middle of many sen-

tences, especially those, which are important, sublime and expressive, that the mind may have the power, in some degree, of realizing the idea. The *Piano* and *For*te should also be strictly regarded. The performance being thus regulated, the whole force of the sentiments will be impressed upon the mind. We may then enter into the spirit, and justice may be done to every part of the composition.

Hence the necessity of an instructor's being master, not only of sounds, but of language and pronunciation. In both reading and speaking, the propriety, moderation, and rapidity of pronunciation, depend upon the judgment of the person employed in either.

The expressing of sentiments through the medium of harmony, must in the same manner depend upon the judgment of the performer. Therefore, every instructor should endeavour to assist the judgment of his pupils, by explaining the nature and design of music, as adapted to particular sentiments or passions, that their performances may be executed in a manner adequate to the particularity of the subject.

Above all, let a suitable attention be paid to the important truths uttered in singing, that the great judge of quick and dead may be praised with reverence and solemnity.

P A R T I C U L A R R E M A R K S.

In tunes of three parts, and in those, which have a double bass, in the following work, the upper is considered as the tenor, or leading part; and the treble, or second part, is placed between that and the bass. In tunes of four parts, the order is this, 1st. the bass, 2d. the tenor, 3d. the counter, and 4th the treble.

Wherever choicing notes occur, in any part, it may be proper to divide the voices, that one division of them may perform the upper, and the other the lower series of notes, which will increase the harmony.

The pitch of a tune ought not to be taken from the tenor, but from the key note in the bass, the tone of which note determines the air of the composition.

E R R A T A.

- | | |
|--|--|
| <p><i>Page.</i>
 20 First treble staff, 15th bar, under a crotchet upon C, insert a crotchet upon G, 2d line.
 21 First bass staff, 12th bar, insert a point after the crotchet.
 26 2d. treble staff, 3d bar, for a quaver on E, 4th space, insert a quaver on A, 2d space.
 27 First tenor staff, 8th bar, after the crotchet, insert a point.
 31 For "he past," read "be past."
 36 First bass staff, 1st bar, for the 1st minim on D, middle line, insert a minim on C, 2d space.
 39 For "care," read "fear."
 41 First treble staff, 7th bar, for a semiquaver on F, 5th line, insert a semiquaver on D, 4th line.
 43 After the three last crotchets in the three last staves, insert points.
 46 In the last treble and bass staves, after the last crotchet in the 6th bar of each, insert points.
 56 The last bass staff, 4th bar, for a quaver on D, above the ledger line, insert a semiquaver, and a point between that and the preceding quaver.
 62 For "feed of," read "feed on."
 65 Last bass staff, 7th bar, for the 3d quaver on G, 4th space, insert a quaver with a ✕, on F, 4th line.</p> | <p><i>Page.</i>
 68 First tenor staff, 7th bar, for a crotchet on D, 4th line, insert a crotchet on C, 3d space.
 80 First bass staff, last bar, for a minim on D, middle line, insert a semibreve.
 83 First tenor staff, 5th bar, for a minim on D, 4th line, insert a semibreve.
 ibid. Second tenor staff, 5th bar, for a crotchet on E, 4th space, insert a crotchet on D, 4th line.
 90 Second tenor staff, 3d bar, for a quaver on C, 3d space, insert a crotchet, and erase the point.
 ibid. Second treble staff, 3d bar, for a quaver on A, 2d space, insert a crotchet, and erase the point.
 96 First bass staff, 9th bar, for a crotchet upon A, 1st space, insert a minim.
 98 First bass staff, 2d bar, after the first quaver, insert a point.
 111 First tenor staff, 1st bar, insert a crotchet on G, 2d line, a 3d above a crotchet on E, 1st line.
 ibid. Second tenor staff, 1st bar, for the 1st crotchet on A, 2d space, insert a crotchet on G, 2d line.
 ibid. For "away" read "a toy."</p> |
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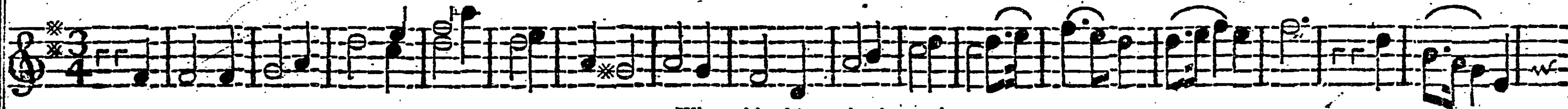
Portland. Words by Dr. Watts.

17

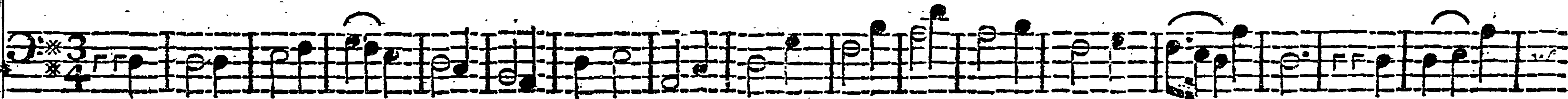


Sing to the Lord Je-ho-vah's name, And in his strength rejoice ;

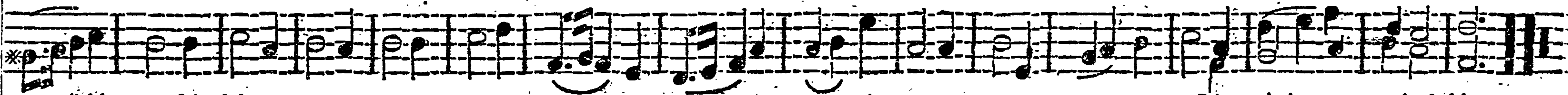
Ex - alt - ed be our voice. With thanks ap-



When his sal-va-tion is our theme,

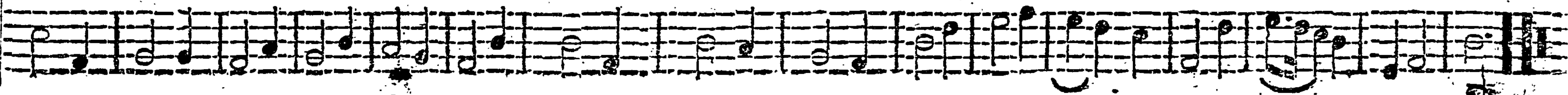


And psalms of honor sing ; The Lord's a God of boundless might, The whole cre-a-tion's king.



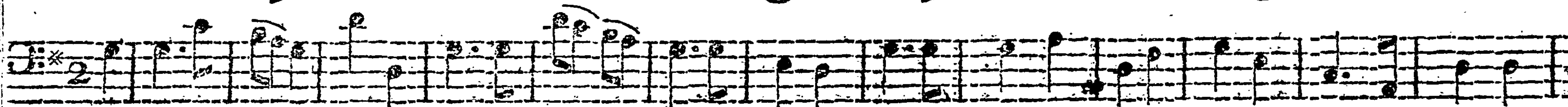
proach his aw - ful fight,

The whole cre - a-tion's king.

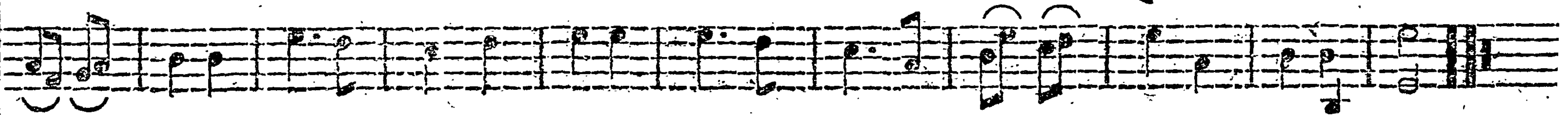




In cel - e - brat-ing love di - vine, Let all man-kind in con-cert join; Re - demp - tion's won-ders let us sing, And praise our

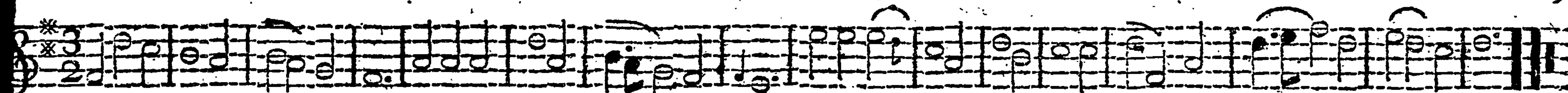


Sa - viour and our King. Re - demp - tion's won - ders let us sing, And praise our Sa - viour and our King.

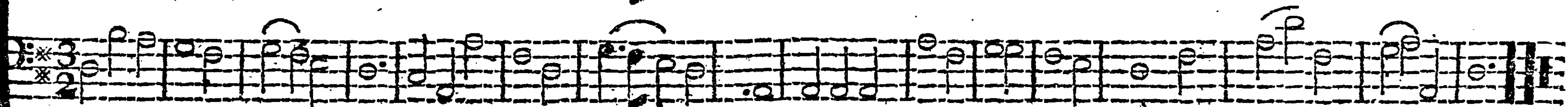
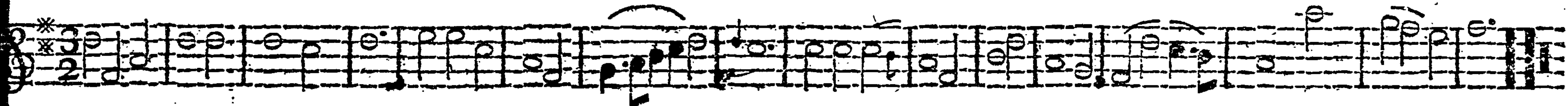


Brunswick.

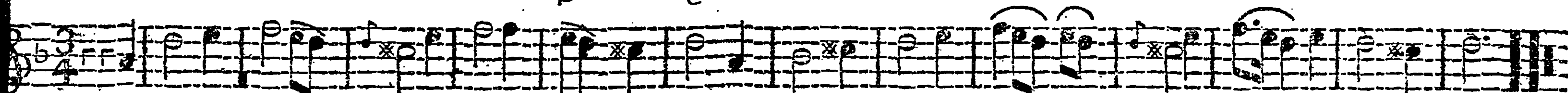
19



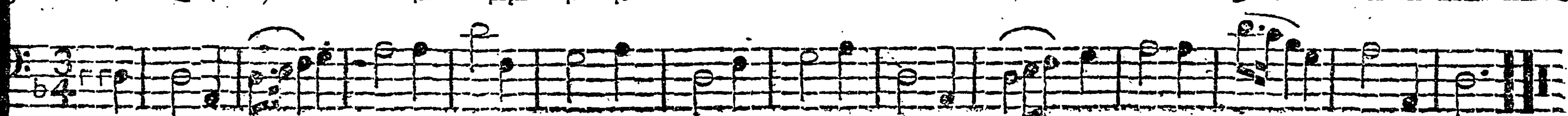
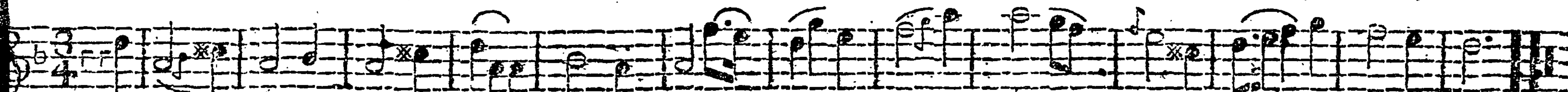
All glory to thy wond'rous name, Father of mer-cy, God of love; Thus we exalt the Lord, the Lamb, And thus we praise the heav'nly dove.



Milbury. Words by Tate and Brady.



Have mer-cy Lord on me, As thou wert ev - er kind, Let me, op - prest with loads of guilt, Thy wont - ed mer - cy find.



Austria.

Moderato.

Ye that o - bey th' immortal king, At - tend his ho - ly place, Bow to the glo - ries of his pow'r, And blefs his wond'rous grace. His, &c.

Pia.

Lift up your hands by morn-ing light, And fend your souls on high; Raife your admiring thoughts by night, A - - bove the star - ry fky.

Andante.

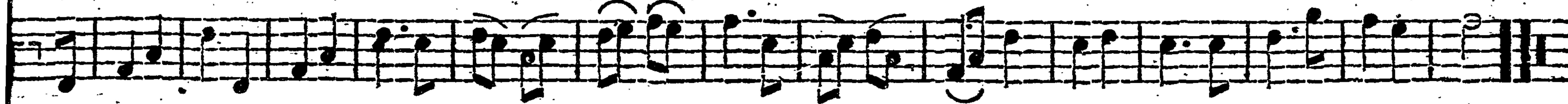
Fia.

For.

21



The God of Si-on cheers our hearts, With rays of quick'ning grace; The God that spread the heav'ns a-broad, And rules the swelling seas.



Brent.

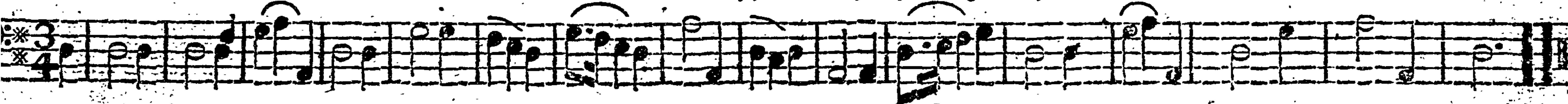


E - ter-nal Spi-rit, we confess, And sing the wonders of thy grace;

From God the Fath - er, God the Son.



Thy pow'r conveys thy blessings down,



Westford. Words by Dr. Watts.

Al - migh - ty God, to thee be end - less hon - ours done, The un - di - vid - ed Three, and the myf-

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The middle staff is also in treble clef and contains a similar melody. The bottom staff is in bass clef and contains a bass line. The lyrics are written below the staves, aligned with the notes.

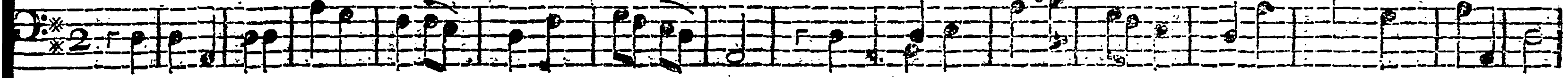
te - rious One. Where rea - son fails with all her pow'rs, There faith prevails, and love a - dores.

The second system of the musical score also consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The middle staff is also in treble clef and contains a similar melody. The bottom staff is in bass clef and contains a bass line. The lyrics are written below the staves, aligned with the notes.

Andante.



These glorious minds, how bright they shine, Whence all their white ar - ray? How came they to the hap - py seats Of ev - er - lasting day?



From tort'ring pains to end - less joys, On fie - ry wheels they rode, And strange - ly wash'd their gar - ments white, In Je - sus' dy - ing blood.



Compton. Words by Dr. Doddridge.

Ar - ray'd in beau-teous green, The hills and vallies shine, And man and beast are fed, By Prov- i - dence di - vine. The

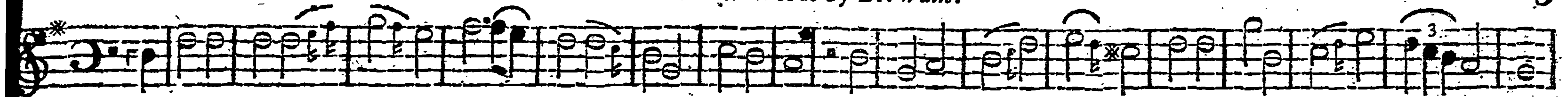
The first system of the musical score for 'Compton' consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It contains a melody with various note values and rests, including a trill (tr.) above the final measure. The middle staff is also in treble clef with the same key signature and time signature, providing a harmonic accompaniment. The bottom staff is in bass clef with the same key signature and time signature, providing a further harmonic layer. The lyrics are written below the staves, aligned with the notes.

har - vest bows his gold - en ears, The co - pious seed of fu - ture years.

The second system of the musical score continues the melody and accompaniment. It also consists of three staves. The top staff is in treble clef with a key signature of one flat and a time signature of 2/4. It features a trill (tr.) above the final measure. The middle and bottom staves provide harmonic support. The lyrics are written below the staves, aligned with the notes.

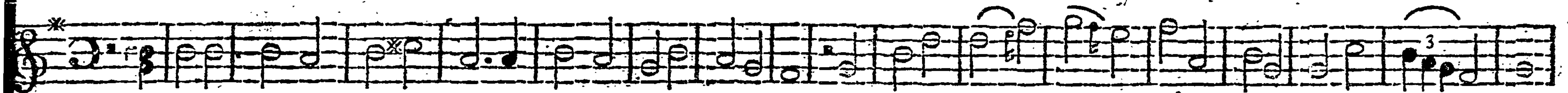
Orleans. Words by Dr. Watts.

25



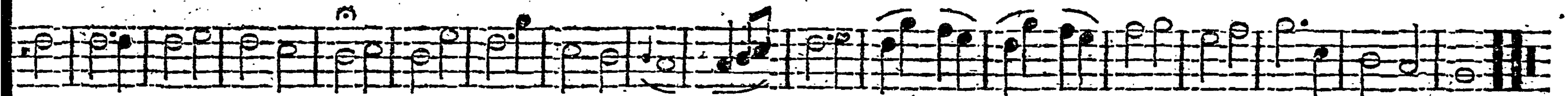
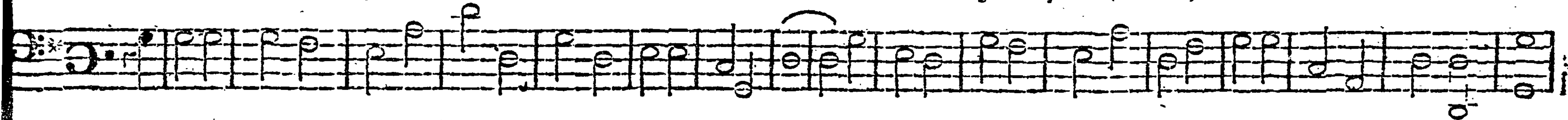
Be-comes the grandeur of a God ;

Where stars re - volve their lit - tle rounds.

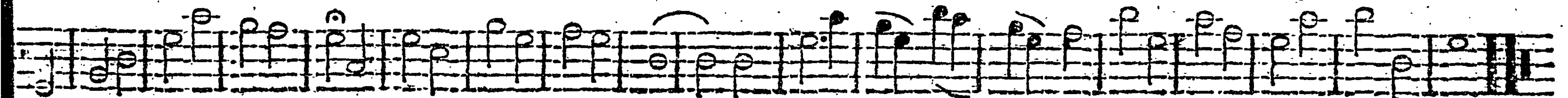
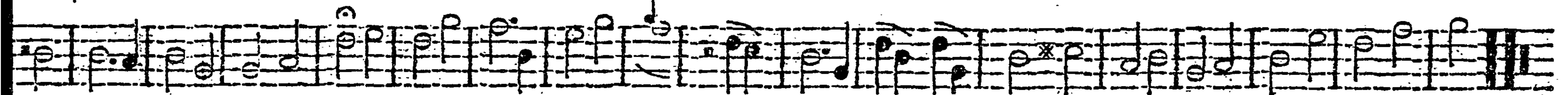


E - ter-nal pow'r, whose high a - bode

In - fi - nite lengths be-yond the bounds,



Then, while the first arch-an-gel sings, He hides his face be-hind his wings ; And ranks of shin - ing thrones a-round, Fall worshiping, and spread the ground.



D

Norfolk.

The God of mer - cy be a - dor'd, Who calls our souls from death ; Who saves by his re - deem - ing word, And new cre - a - ting breath.

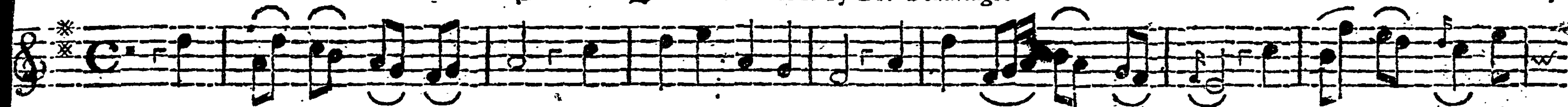
This system contains three staves of music. The first staff is a treble clef with a common time signature (C) and a key signature of one sharp (F#). It features a melody with various note values, including eighth and sixteenth notes, and rests. The second staff is also a treble clef with a common time signature and a key signature of one sharp, continuing the melody. The third staff is a bass clef with a common time signature and a key signature of one sharp, providing a harmonic accompaniment. The lyrics are written below the staves, aligned with the notes.

To praise the Fath - er and the Son, And Spir - it all di - vine ; The one in three, and three in one, Let Saints and An - gels join.

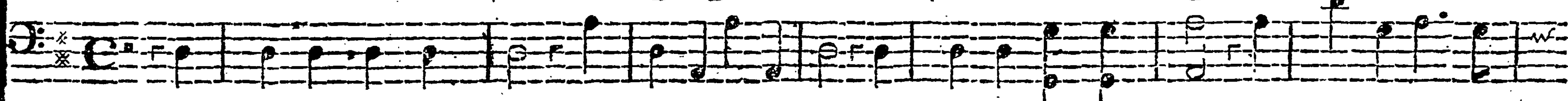
This system contains three staves of music. The first staff is a treble clef with a common time signature (C) and a key signature of one sharp (F#). It features a melody with various note values, including eighth and sixteenth notes, and rests. The second staff is also a treble clef with a common time signature and a key signature of one sharp, continuing the melody. The third staff is a bass clef with a common time signature and a key signature of one sharp, providing a harmonic accompaniment. The lyrics are written below the staves, aligned with the notes.

Willington. Words by Dr. Doddridge.

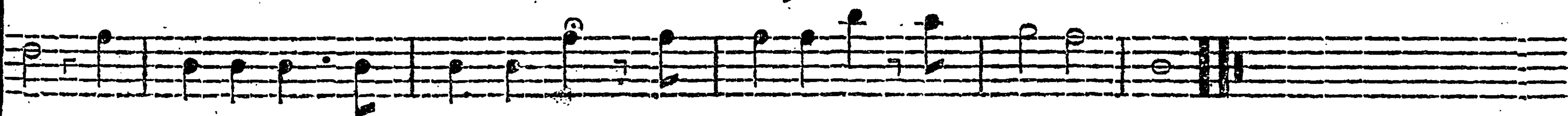
27



Hail! ev - er - last - ing spring, Ce - left - ial foun-tain, hail! Thy streams sal - va - tion bring, The wa - ters nev - er



fail. Still they en - dure, And still they flow, For all our woe And sov - reign cure.



Sturbridge.

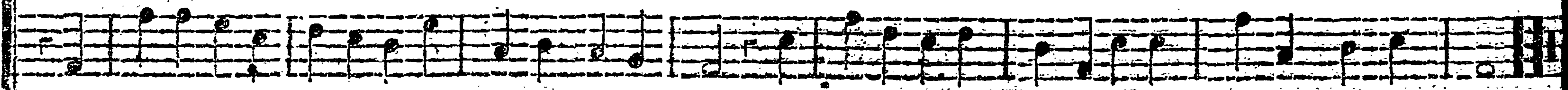
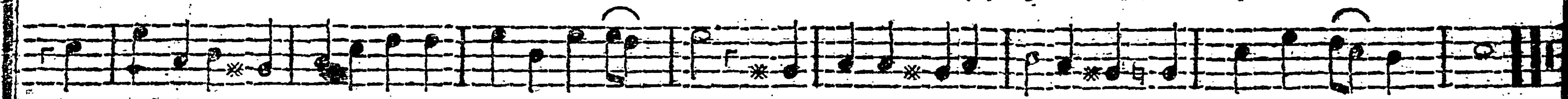
Words by Dr. Doddridge.



In - dul - gent God, with pity - ing eyes The sons of men sur - vey, And see how youthful sinners sport In a de - struc - tive way.



Ten thousand dangers lurk a-round, To bear them to the tomb; Each in an hour may plunge them down, Where hope can nev - er come.



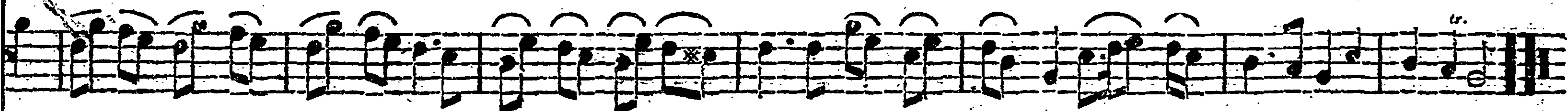
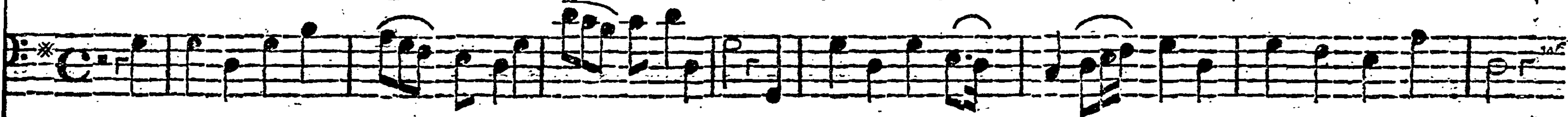
Ring.

Words by Dr. Watts.

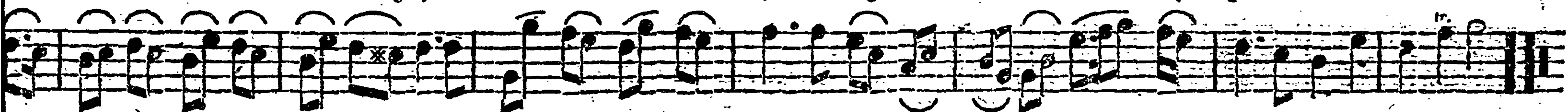
29



My tho'ts ~~ferment~~ these low - er skies, And look within the veil ; There springs of end - less pleas - ure rise, The wa - ters nev - er fail.



here I be - hold with sweet delight, The bless - ed three in one, And strong af - fec - tions fix my sight On God's e - ter - nal son.



God's tem-ple crowns the ho-ly mount, The Lord there con - de - scends to dwell, His Si - on's gates in his ac - count,

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, clear style with notes and rests clearly visible. The lyrics are printed below the staves, aligned with the notes.

Our Is-rahel's fair-est tents ex - cel. Fame glo - rious things of thee shall sing, O ci - ty of th' Al - mighty king.

The second system of the musical score also consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues from the first system, with notes and rests clearly visible. The lyrics are printed below the staves, aligned with the notes.



I'll praise my mak-er with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs;



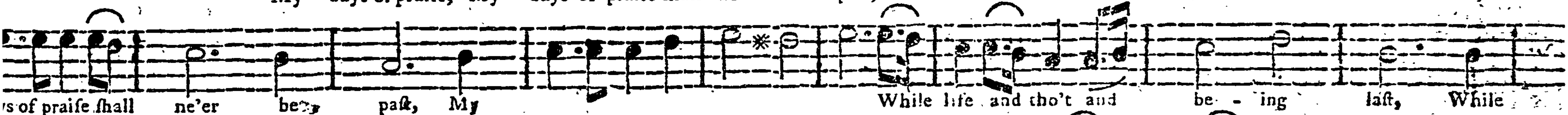
My days of praise shall ne'er be past, My

While



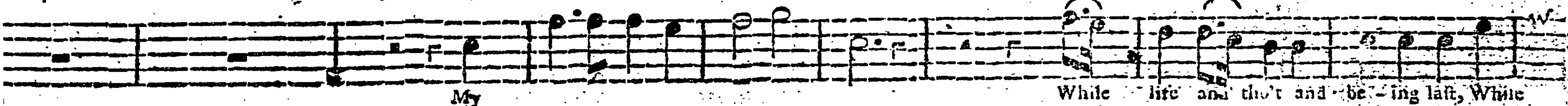
My days of praise, My days of praise shall ne'er be past,

While life and tho't, While



s of praise shall ne'er be past, My

While life and tho't and be-ing last, While



My

While life and tho't and be-ing last, While

life and tho't, and Or im-mor-tal-i - ty endures, Or im-mor-tal-i - ty en - dures, Or

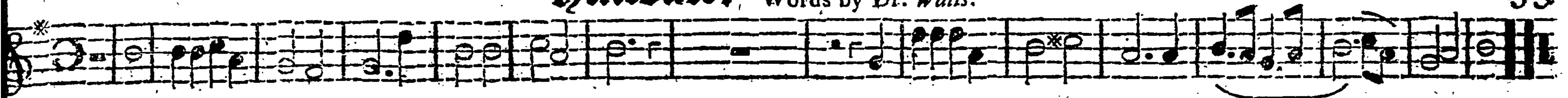
life and tho't, and be - ing last, Or immor - tal - i - ty endures. Or im - mor - tal - i - ty en - dures.

life, &c. Or immortal - i - ty en - dures. Or

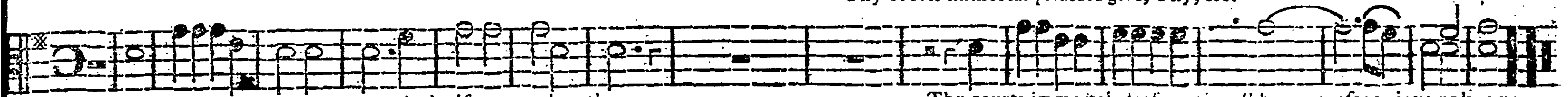
life, &c. Or im-mor-tal-i - ty en - dures. Or

Salisbury. Words by Dr. Doddridge.

Sal - va-tion Lord is thine, And all thy saints con - fess, The roy-al robes in which they shine, Were wrought by sov'reign grace.



Thy courts immortal pleasure give, Thy, &c.



And raise me to thy throne;

Thy courts immortal pleasure give, Thy presence joys unknown.



Thou wilt reveal the paths of life,

Thy courts immortal pleasure, pleasure give, Thy presence, &c.



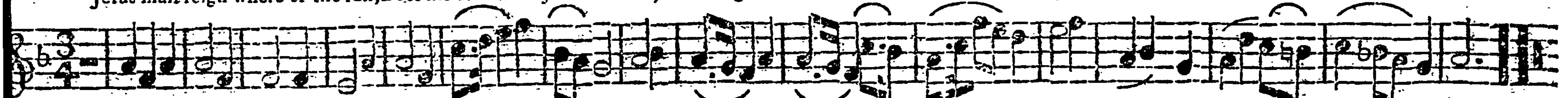
Thy courts immortal pleasure give, Thy, &c.

Thy, &c.

Chorus.



Jesus shall reign where'er the sun, Does his successive journies run; His kingdom stretch'd from shore to shore, Till moon shall wax and wane no more.



Funeral Dirge.

On the Death of Mr. E. G.

Affettuoso.

Farewell, fare - well, a sad, a long fare-well, To this pale clay, whose life hath fled, Re - sign it back to kind-red dust, Till

Pia.

the last trump a - wake the dead. A - dieu, thou dear de - part-ing soul, Thou go'st from hence to Christ a - bove; There to par - take of

For.

end - less bliss, And cel - e - brate re - deem - ing love. We mourn thy sud - den, swift re - move, From each, and all en - joy - ments here;

*Pia.*

When Christ com - mands, we must o - bey, With - out a mur - mur or a tear. Sub - mit - ting to thy sov' - reign will, Let



us be fi - lent, and a - dore, The God, who hath cre - at - ed all, And all shall rule for - ev - er more.

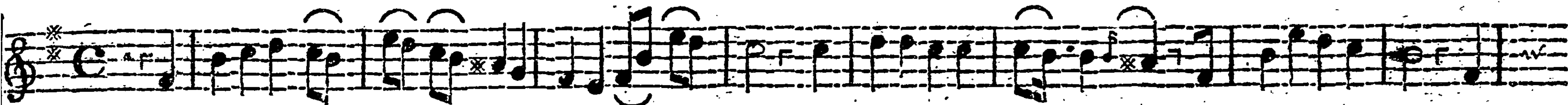
Arnheim.

Moderato.

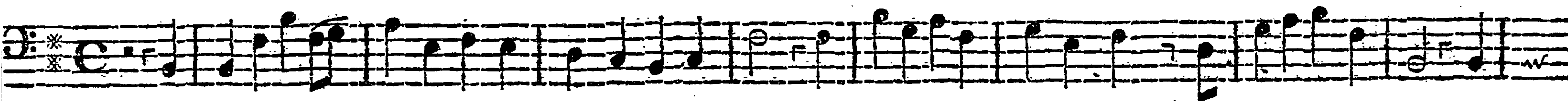
All ye bright armies of the skies, Go worship where the Saviour lies ; An-gels and kings before him bow, Those gods on high and gods be - low.

Laindon.

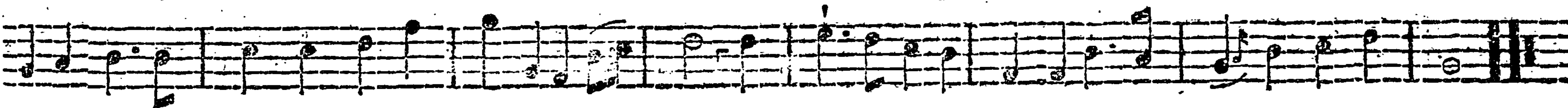
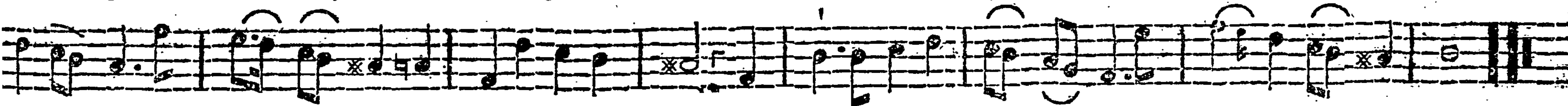
37



No songs of tri - umph now be sung ; Cease all your sprightly airs ; Let for-row si-lence ev - ry tongue, And joy dissolve to tears. If



at this fight we don't re-pent, What oth-er fight can move ? Un - grate-ful, shall we not re - lent, And pay him love with love.



Andover.

Pia.

Pianissimo.

For.

And let this fee - ble bo - dy fail, And let it faint and die, My soul shall quit this mournful vale, And soar to worlds on high; Shall

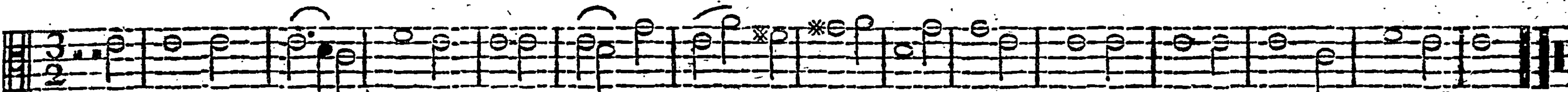
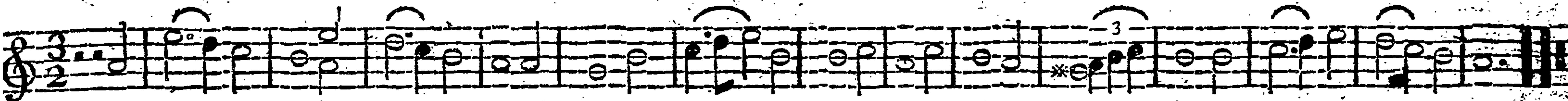
Pia.

For.

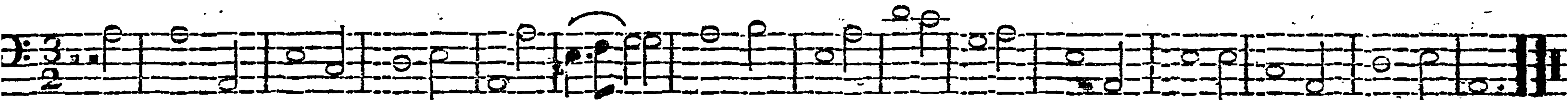
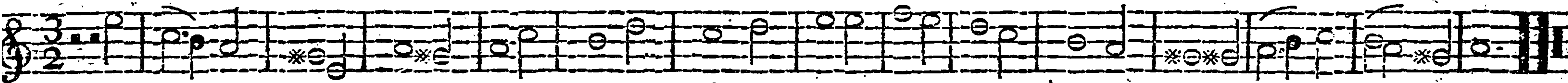
join the dis - em - bo - died saints, And find its long sought rest, That on - ly bliss for which it pants, In the Re - deem - er's breast.

Wenham.

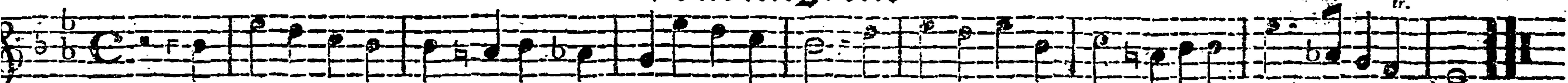
39



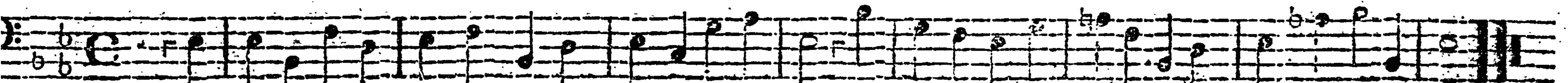
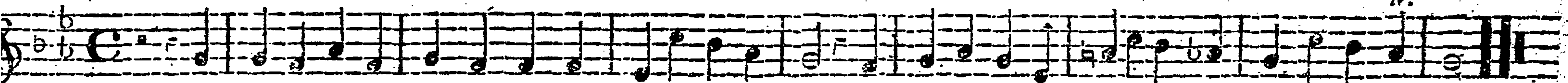
Lord, hear the voice of my complaint; To my re - quest give ear; Preserve my life from cru - el foes, And free my soul from care.



Burlington.



A - wake, my soul, to sound his praise, A - wake my harp to sing; Join all my pow'rs the song to raise, And morn - ing incense bring.



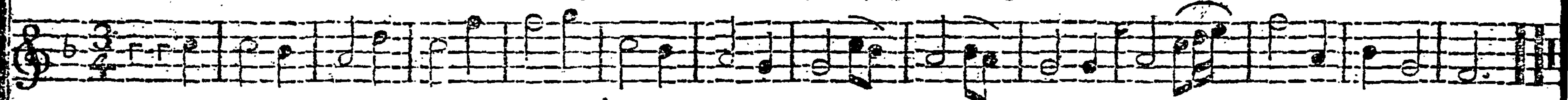
Cardigan.



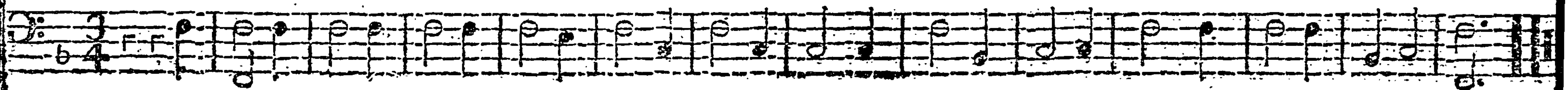
God is a king of pow'r unknown, Firm are the orders of his throne; If he re-solve, who dare oppose, Or ask him why, or what he does?



Hartland. Words by Dr. Doddridge.



Ye humble souls re-joice, And cheerful triumphs sing; Wake all your har-mo-ny of voice, For Je-sus is your king.



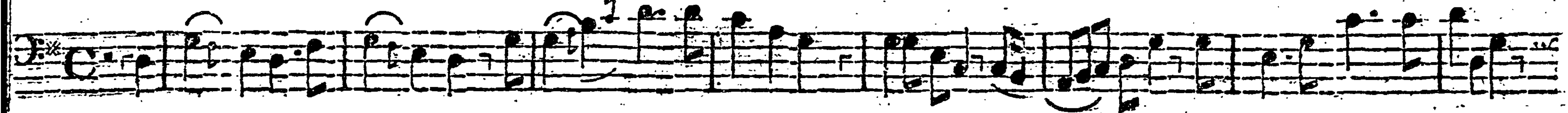
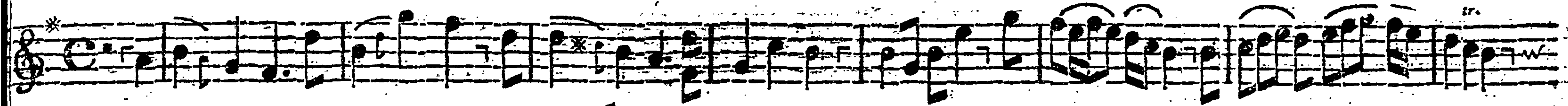
Edinburgh.

Words by Dr. Doddridge.

41



Ye heav'ns with sounds of tri-umph ring, Ye An-gels burst in - to a song; Jesus descends, vic - to - rious king, And leads the shin - ing train along.

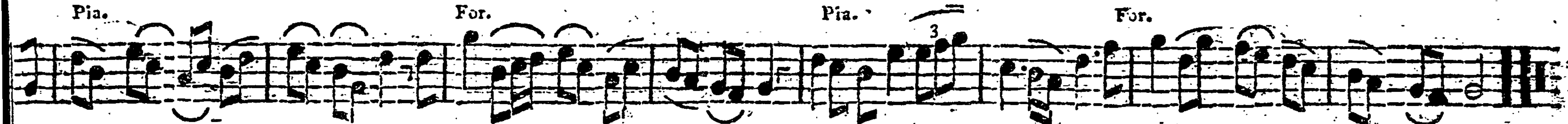


Pia.

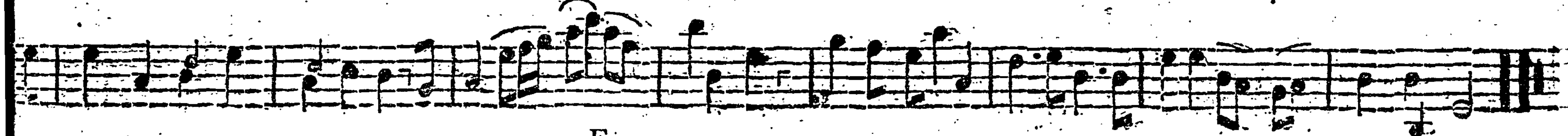
For.

Pia.

For.



Ye saints, that sleep in dust, a - rise, Let joy re - an - i - mate your clay; Spring to your Saviour thro' the skies, And round his throne your hom-age pay.



Helinton. Words by Dr. Daddridge.

Ye subjects of the Lord, proclaim The roy - al hon - ors of his name, Je - ho - vah reigns be all your song;

This musical system consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. All staves are in common time (C). The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and ties. There are asterisks at the beginning of the first two staves and the end of the second staff.

Moderato.

Fortissimo.

'Tis he, thy God, O Zi - on reigns, Pre - pare thy most har - monious strains, Glad Hal - le lu jahs to pro - long.

This musical system also consists of three staves in common time. It begins with a 'Moderato' tempo marking and transitions to a 'Fortissimo' dynamic. The notation includes various note values, rests, and ties, with some measures containing multiple beamed notes. The system concludes with a double bar line.

Brandon.

43

Moderate.

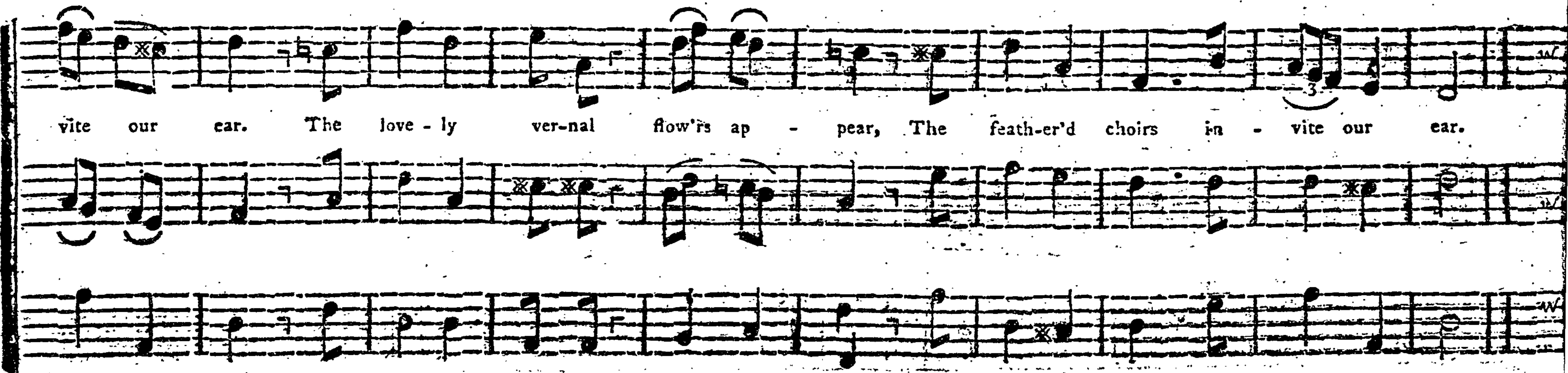
The scat - ter'd clouds are fled at last, The rain is gone, the wint - er's past, The love - ly ver - nal

flow'rs ap - pear, The feath - er'd choirs in - vite our ear. The scat - ter'd clouds are fled at last,

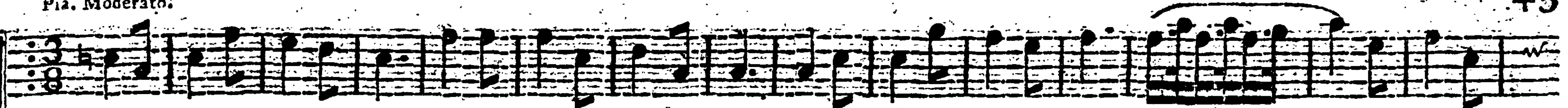
The musical score consists of three systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The tempo is marked 'Moderate.' The key signature has one flat (B-flat). The time signature is 2/4. The lyrics are written below the vocal line. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign.



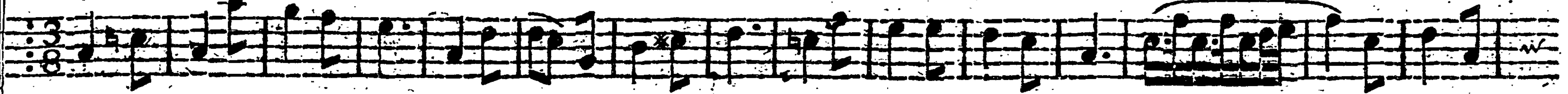
The rain is gone, the win-ter's past, The love - ly ver-nal flow'rs ap - pear, The feath-er'd choirs in-



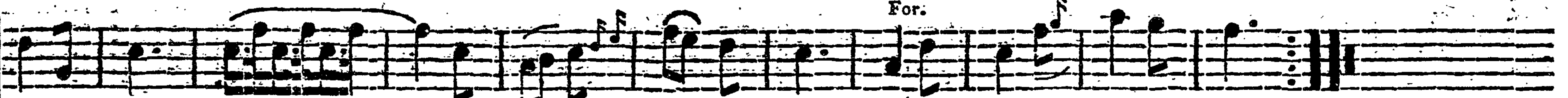
vite our ear. The love - ly ver-nal flow'rs ap - pear, The feath-er'd choirs in - vite our ear.



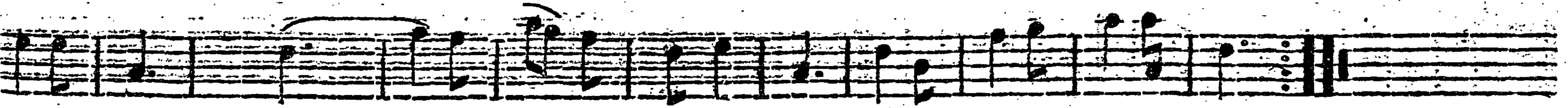
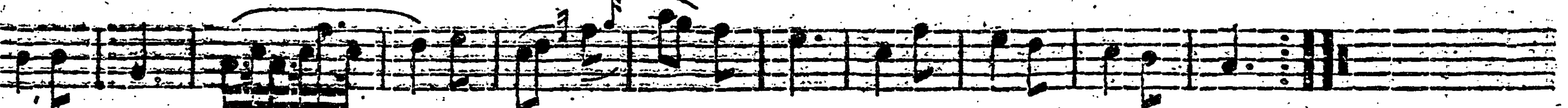
Now with sweetly pen-five moan, Coos the tur-tle dove a - lone. Now with sweet-ly pen-five moan, Coo - - - - s the tur-tle



For.



dove a - lone, Coo - - - - s the tur-tle dove a - lone, Coos the tur-tle dove a - lone.



Ephesus.

A - las! the brit - tle clay, That built our bod - ies first, And ev' - ry month and ev' - ry day, 'Tis

The first system of musical notation for the song 'Ephesus'. It consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is written on the top staff, with lyrics underneath. The accompaniment is written on the middle and bottom staves. The system ends with a double bar line.

mould'ring back to dust. And ev' - ry month, and ev' - ry day, 'Tis mould' - ring, 'Tis mould' - ring back to dust.

The second system of musical notation for the song 'Ephesus'. It consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is written on the top staff, with lyrics underneath. The accompaniment is written on the middle and bottom staves. The system ends with a double bar line.

Reignation. Words by Dr. Doddridge.

47

My Sav-iour, I am thine, By ev - er - last - ing bands, My name, my heart, I would re - sign, My soul in - to thy hands. To

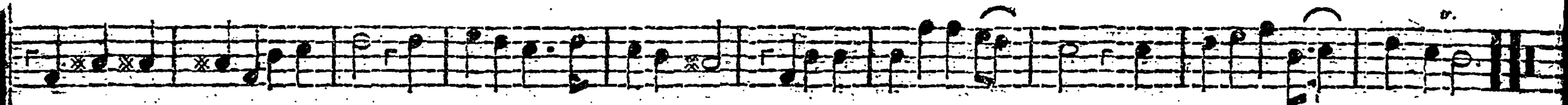
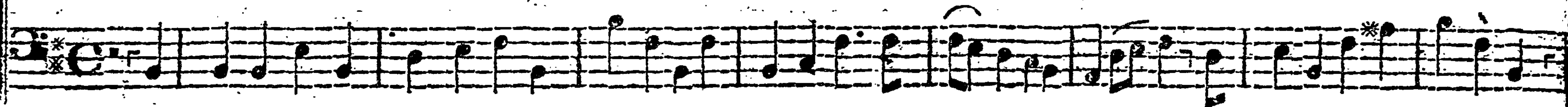
The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is split between the middle and bottom staves. The lyrics are written below the top staff, with some words underlined.

Pia. For. *Pia.* For. thee I still would cleave, With ev - er glow - ing zeal; Let mil - lions tempt me Christ to leave, They nev - er shall pre - vail.

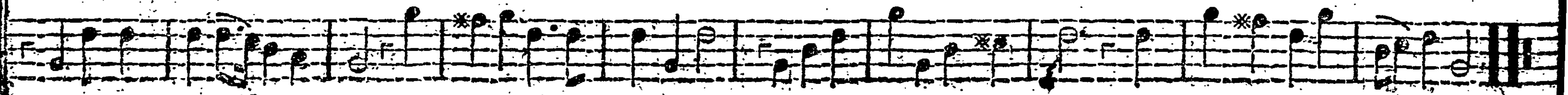
The second system of the musical score also consists of three staves. The top staff continues the melody from the first system, with the tempo marking *Pia.* (Piano) and the dynamic marking *For.* (Forcible). The middle and bottom staves continue the accompaniment. The lyrics are written below the top staff, with some words underlined.



O how dis-tres-sing was the scene, When soon I tho't to take my flight, With but a flutt'ring breath between My soul in ev - er - lasting night.



My waft - ing body rack'd with pain, And ling'ring on the verge of death, All helps to save my soul were vain, Or yet to lengthen out my breath.



Pia.

For.

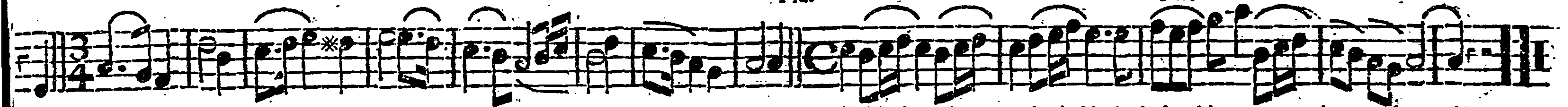


Grace! 'tis a sweet, a charming theme, My tho'ts re - jice at Je - sus' name; Ye angels, dwell upon the sound, Ye heav'ns, reflect it to the ground.

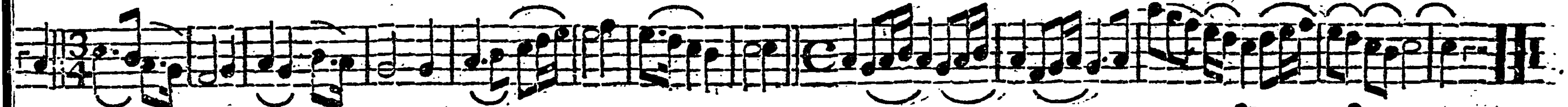


Pia.

For.



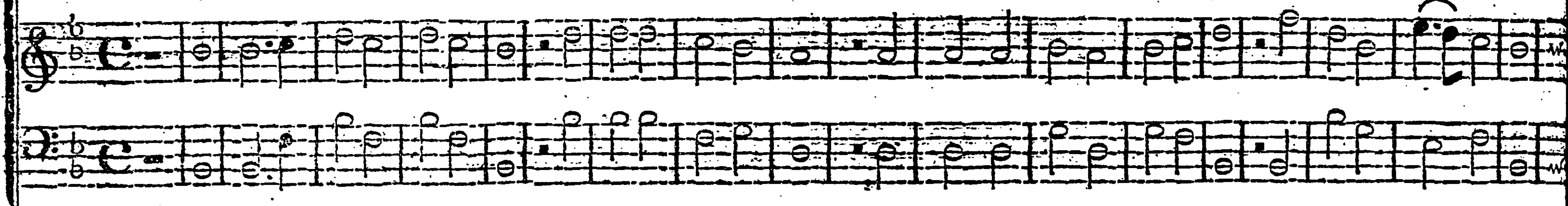
O may I live to reach the place, Where he un - veils his love - ly face, Where all his beauties you be - hold, And sing his name to harps of gold.



Comolation. A Funeral Air.

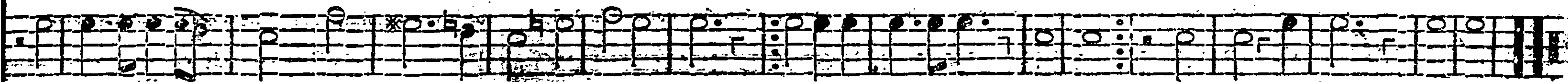
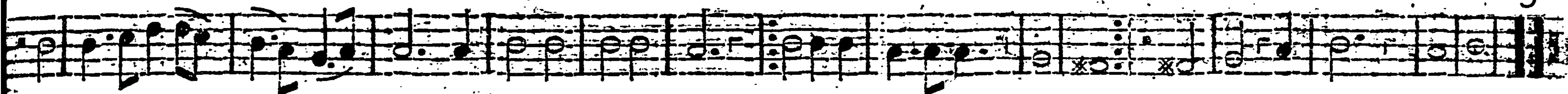


Hear, what the voice from heav'n de-clares To those in Christ, who die, " Re - leas'd from all their earthly cares, They reign with him on high.

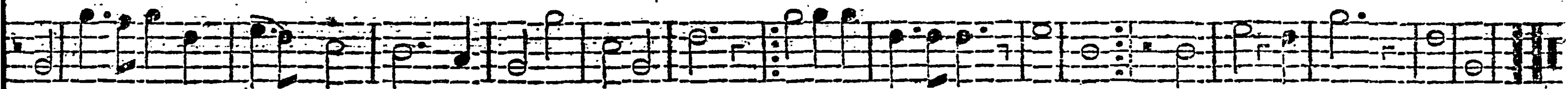
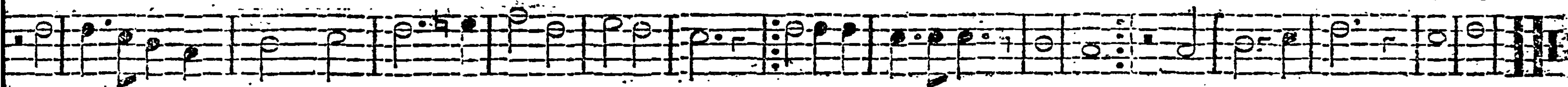


Then, why la - ment de - part - ed friends, Or shake at Death's a - larms? Death's but the ser - vant Je - sus sends To call us to his arms.





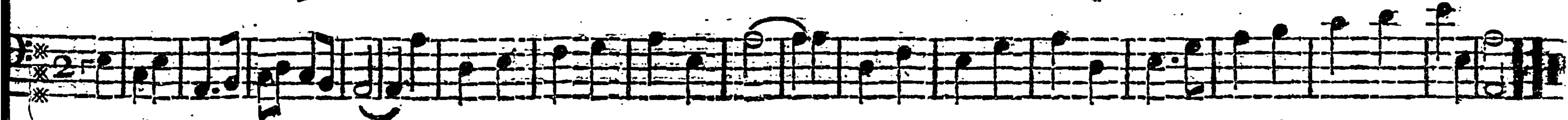
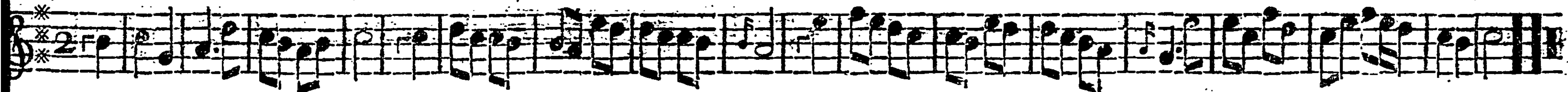
Then joy-ful-ly, while life we have, To Christ, our life, we'll sing—"Where is thy vic-to-ry, O, Grave? And where, O Death, thy sting?"



Mornington.



Now with the morn, my soul a-rise, And stretch to realms a-bove the skies; Let ev'-ry pow'r of heart and tongue, U-nite to lift a morning song.



Fernay.

Words by Dr. Watts.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2. The middle and bottom staves are in bass clef with a key signature of one sharp (F#) and a time signature of 2. The melody is written on the top staff, and the accompaniment is written on the middle and bottom staves. The lyrics are written below the staves.

Glory to God, the Fath-er's name, Who, from our fin - ful race, Chose out his fav'-rites to pro - claim, The hon - ors of his grace.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2. The middle and bottom staves are in bass clef with a key signature of one sharp (F#) and a time signature of 2. The melody is written on the top staff, and the accompaniment is written on the middle and bottom staves. The lyrics are written below the staves. The word 'Pia.' is written above the top staff, and the word 'For.' is written above the top staff.

Glo-ry to God the Son be paid, Who dwelt in hum-ble clay, And to re - deem us from the dead, Gave his own life a - - way.

Pia.



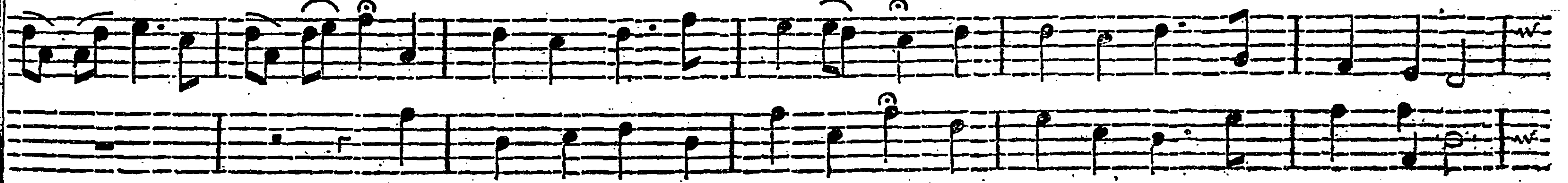
All glo - rious God, what hymns of praise, Shall our transf - port - ed voic - es raise; What flam - ing love, and zeal is due, While

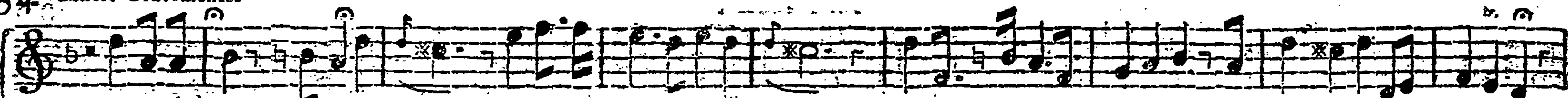


For.

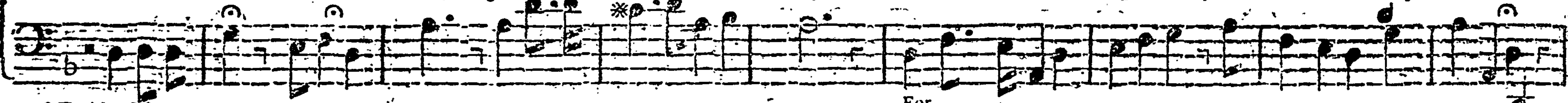


heav'n stands o - pen to our view. What flam - ing love and zeal is due, While heav'n stands o - pen to our view.





Once we were fall'n, and O! how low, Just on the brink of endless woe; Doom'd to the her-i - tage of hell, Where sinners in deep darkness dwell.

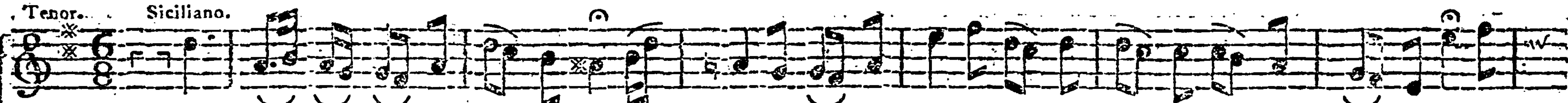
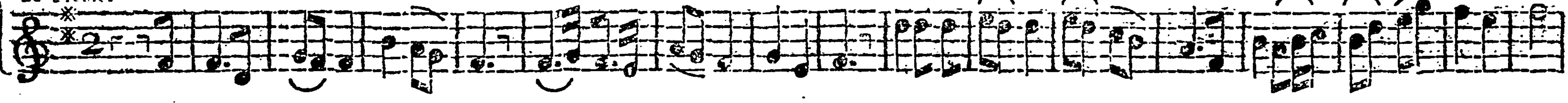


1st Treble. *Pia.*

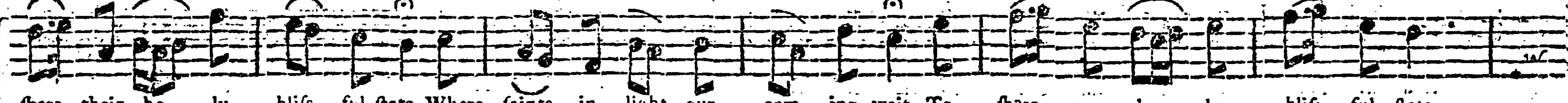


For.

But lo, a cheer-ful ray of light Scar-ters the hor-rid shades of night; Lo, what triumphant grace is shown To souls im - pov' - rish'd and un-done.



Far, far be - yond these mor - tal shores A bright in - her - i - tance is ours, Where saints in light our com - ing wait, To



share their ho - ly bliss - ful state. Where saints in light our com - ing wait, To share our ho - ly bliss - ful state.



Forte.

Pia. Moderato.

55

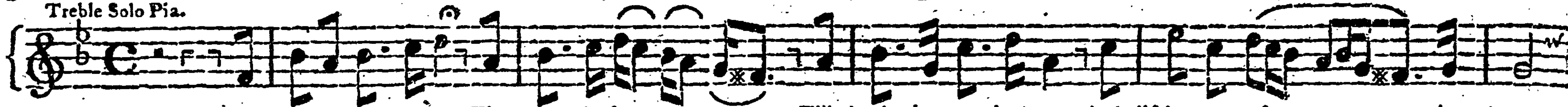
If, rea - dy drest for heav'n, we shine, Thine are the robes, the crown is thine; May end-les years their course pro-long, While thine the praise be

For.

all our song. May end - les years their course pro - long, While thine the praise be all our for g.

The Close of the Year.

Treble Solo Pia.



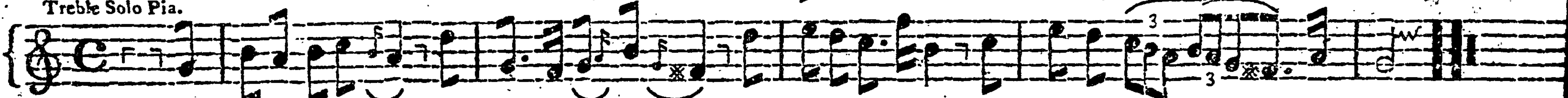
So fly our months and years, Thus roll the sea - sons on, Till death the cur-tain drop, And life's gay scene - - - e is done.



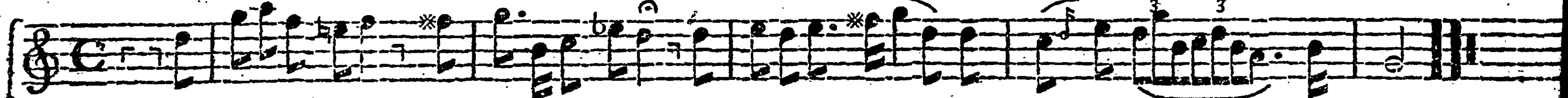
So fly our months and years, Thus roll the sea - sons on, Till death the curtain drop, And life's gay scene - - - e is done.



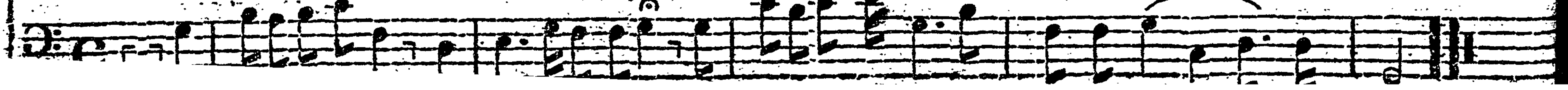
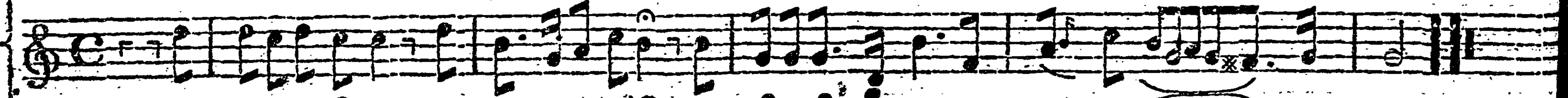
Treble Solo Pia.



O let each moment then be pre-cious in our eyes, And let our actions show that we are tru - - - - ly wise.



O let each moment then be precious in our eyes, And let our actions show that we are tru - - - - ly wise.



The first system of the musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat), and the time signature is 6/8. The music features a melody with eighth and sixteenth notes, and a bass line with eighth notes. The lyrics are written below the staves.

Come, let us a - new, Our journey pursue, Roll round with the year, Roll round with the year, And nev - er stand still Till our

The second system of the musical score consists of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature is one flat (B-flat), and the time signature is 6/8. The music continues the melody and bass line from the first system. The lyrics are written below the staves.

Sym.

master appear. And nev - er stand still Till our master appear. His a - dor - a - ble will Let us

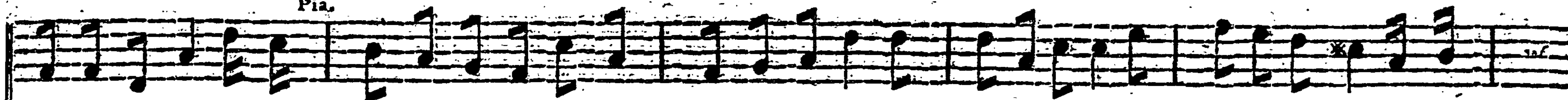
H

glad-ly ful - fil, And our tal-ents im - prove, our tal-ents im-prove, By the patience of hope And the la-bor of love, By the patience of hope And the

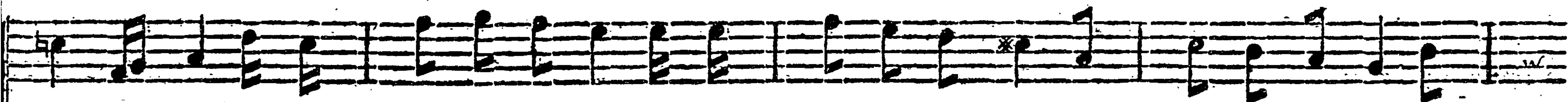
Sym.

la-bor of love. Our life is a dream, Our time, as a stream, Glides swiftly away, Glides

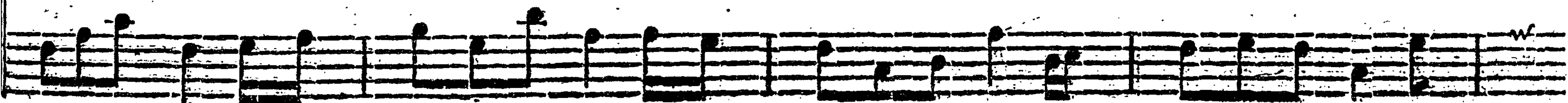
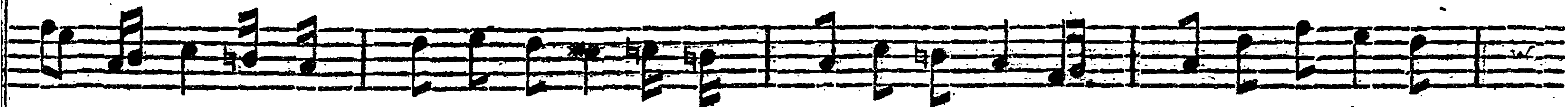
Pia.



swift - ly a - way, And the fu - gi - tive moment Re - - - fus - es to stay; The ar - row is flown, The moment is gone, The mil -



len - nial year Rush - es on to our view, And e - - - ter - ni - ty's here, e - - - ter - ni - ty's here, e -



Sym.

ter - ni - ty's here, e - - - ter - ni - ty's here.

O that each in the day Of his coming may say, I have fought my way thro', have fought my way

thro' I have finish'd the work Thou didst give me to do, have fin-ish'd the work Thou didst give me to do.



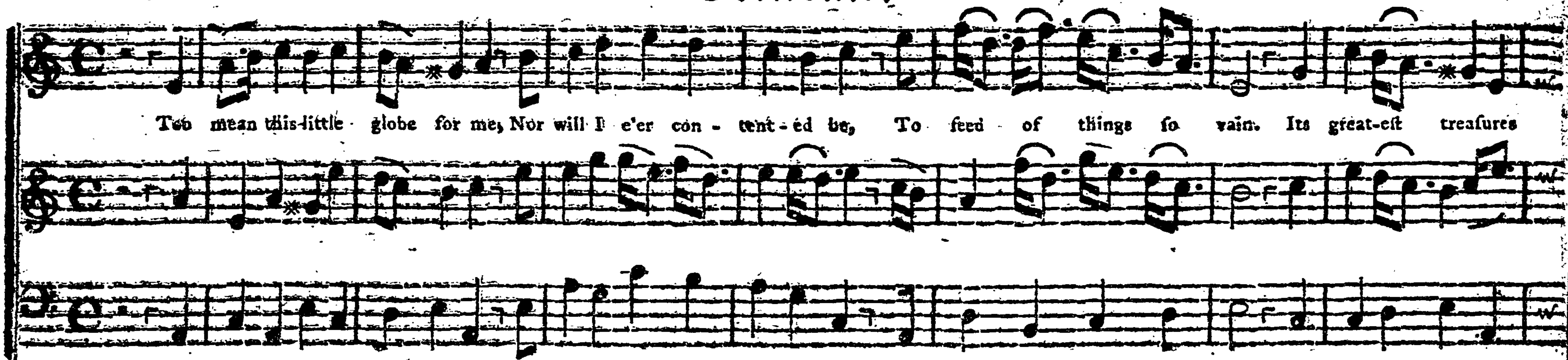
O that each from the Lord May re - ceive the glad word, Well and faith - ful - ly done, Well and faith - ful - ly done, En-ter



in - to my joy And sit down on my throne, enter in-to my joy And sit down on my throne.



Edenbale.



Two staves of music in C major, 4/4 time. The first staff contains the melody with lyrics underneath. The second staff contains the accompaniment. Both staves end with a double bar line and repeat dots.

Too mean this little globe for me, Nor will I e'er con - tent - ed be, To feed of things so vain. Its great-est treasures



Two staves of music in C major, 4/4 time. The first staff contains the melody with lyrics underneath. The second staff contains the accompaniment. Both staves end with a double bar line and repeat dots.

are but dross, Its grandeur short, its pleasures curst, Its joys all mixt with pain, Its joys all mixt with pain.

Je - sus the Lord for - ev - er reigns, His child-ren may ex - alt their strains; In him their stand-ing is fe -

cure, Their joys for ev - er shall en - dure. When moon and stars shall cease to shine, They'll reign in realms, that are di -

vine, With Je-fus reign, with Je-fus blest, And live e - ter - nal a - ges blest. And live e - ter - nal a - ges blest.

Sunbury.

Words by *Alline*.

Hard heart of mine! O that the Lord Would this hard heart subdue! O come thou blest life giving word, And form my soul a-new.

E-rect your heads, e-ter-nal gates, Un-fold to en-ter-tain The king of glo-ry, Tee he comes With his ce-lest-ial train. E-

rect your heads, e-ter-nal gates, Un-fold to en-ter-tain The king of glo-ry, see, he comes, see he comes, With his ce-lest-ial train. Who-

Who is this king of glo-ry? Who?

Who is this king of glo-ry? this king of glo-ry? Who? Who? the Lord for strength re-nown'd, Who

is this king of glo-ry? Who is this king, this king of glo-ry? Who?

Who is this king of glo-ry? Who is this king of glo-ry? Who?

Pia.

For:

is this king of glo-ry? Who? Who? The Lord for strength, The Lord for strength renown'd, for strength re-nown'd; In bat-tle mighty; In



battle mighty, o'er his foes, E - ter - nal vic - tor crown'd. In battle mighty, o'er his foes, E - ter - nal vic - tor crown'd. E -



Staccato.



rect your heads ye gates, unfold In state to en - ter - tain The king of glo - ry, see he comes, With all his shi - ning train. Who is this king of glory?



Handwritten musical notation at the bottom right of the page, possibly a signature or a set of notes.

Who? who? who? The Lord of hosts renown'd; Of glory he alone is king, Who is with glo - ry crown'd. Of glory he a-lone is king, Who is with glo - ry crown'd.

Oxford.

Vile wretch I am! where shall I flee, To hide my guilt-y head? My sins I, feel, and here I be In re - gions of the dead.

Chantain. On the Resurrection and Ascension.

69

Sym. *tr. Moderato.* *tr.* *Vivace.*

Angels, roll the rock a - way, Den of Death, re-sign thy prey. See, the Saviour quits the tomb,

Pia. *For.* *Sym. Pia.* *tr.* *For. Spiritoso.*

glow-ing with im-mor-tal bloom, Glow-ing with im-mortal bloom. Shout, shout ye se-raphs, Gabriel, raise

79

Pia. ~~ianissimo~~ For.

Farre's e - - ter - nal trump of praise, Let the earth's re - - motest bound Echo to the bliff-ful sound.

Echo

Sym. *tr.* Pia. For. *** Pia. Pia.

Saints of God, lift up your eyes, See the cong'rer scale the skies. Troops of an-gels on the road,

For.

Fin.

Mæstoso. Moderato.

71

Hail and sing th' in - car-nate God.

Heav'n unfolds its por-tals wide,

Match-less he - ro, thro' them ride. Heav'n unfolds its portals wide, Matchless he - ro, thro' them ride. King of glo-ry, mount thy throne,

Boundless em-pire is thine own. King of glo-ry, mount thy throne, Boundless empire is thine own. Hal - le - lu - jah,

Crescendo.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A-men. A-men A - - men.

Sing the tri-umphs of your conq'ring head, Sing the triumphs of your conq'-ring head, and cru - ci - fi - ed king.

tr. **Moderato:**

His at-chievements, when he vanquish'd all our en - e - mies, we'll sing; His atchievements, when he vanquish'd all our en - e - mies, we'll sing.

Molt tri-umphant, great and glorious, He from death and hell a - rose; In him all his church victorious Triumph'd o'er her dread - ful foes.

High ascend-ing 'midst an-gel - ic Songs and sounds of trum-pets loud, In e - ter-nal triumphs lead-ing All the captives of his blood.

For.

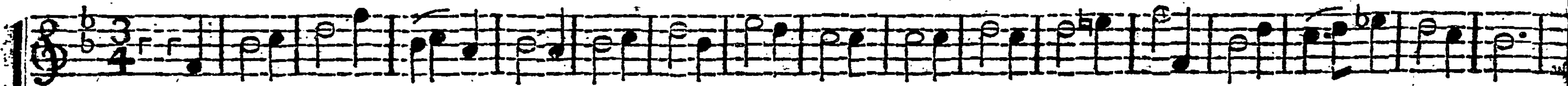
Crescendo.

Moderato.

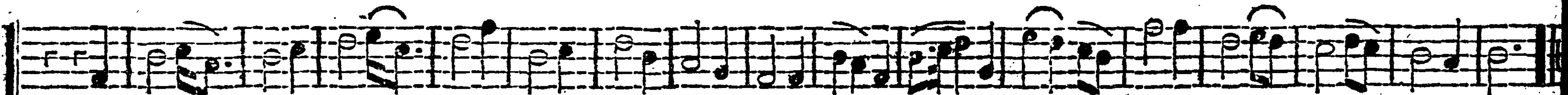
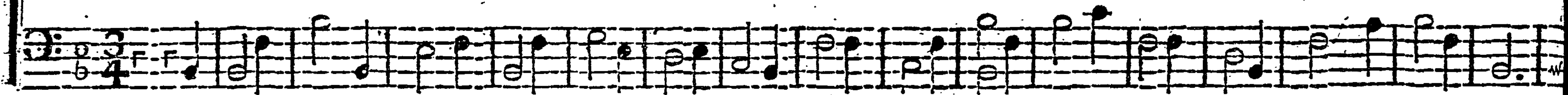
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Glo - ry, glo - ry, glo - ry, Lord, be thine..

Slow. Words by Dr. Watts.

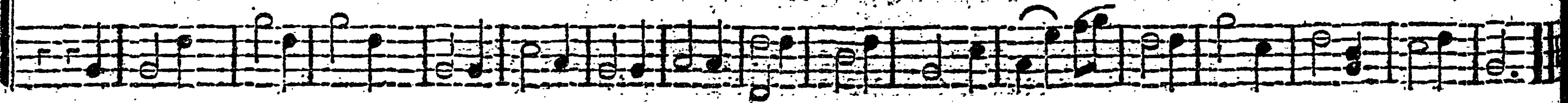
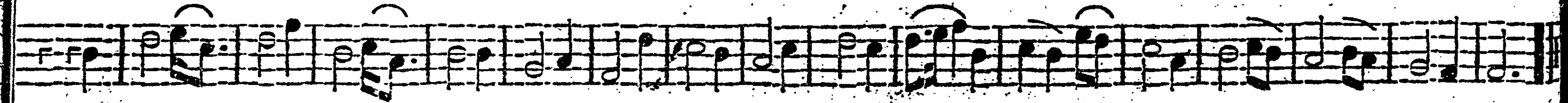
O for a shout of fa - cred joy To God the sov' - reign king, Let ev' - ry land their tongues employ, And hymns of tri - umph sing.



Great God, who form'd for so - cial joys Our natures by thy pow'r and grace, And join'd in blest con-nu-bial ties The parents of our favor'd race.



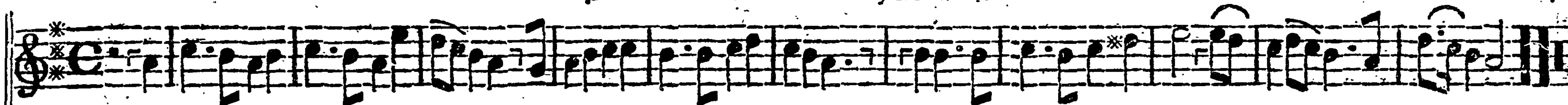
Our Sav-iour, our af - cend - ed Lord, In Cana once a heav'nly guest, Whose bounty cheer'd the friend - ly board, Whose presence grac'd the nuptial feast.



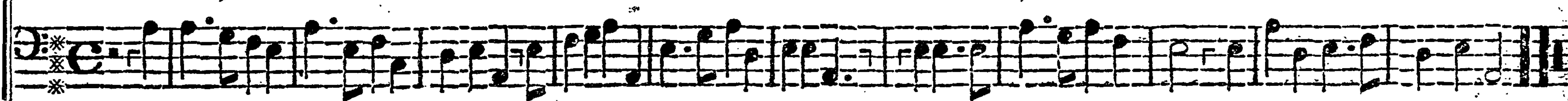
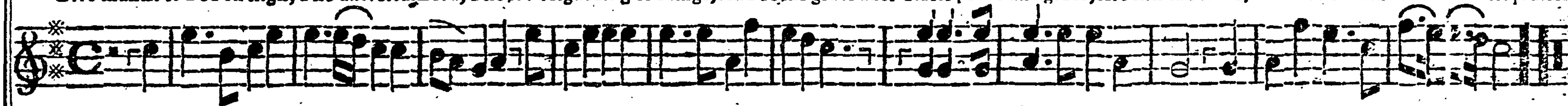
Montfort.

Words by Dr. Watts.

77

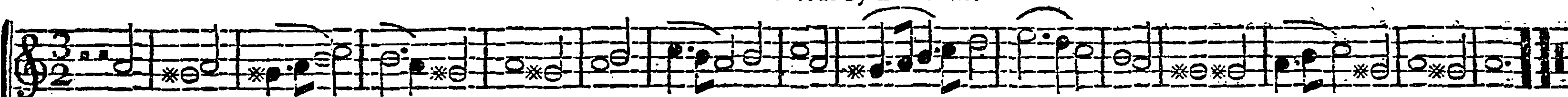


Give thanks to God on high, The universal Lord, The sov'reign King of Kings, And be his grace ador'd. His pow'r and grace, Are still the same, And let his name Have endless praise.

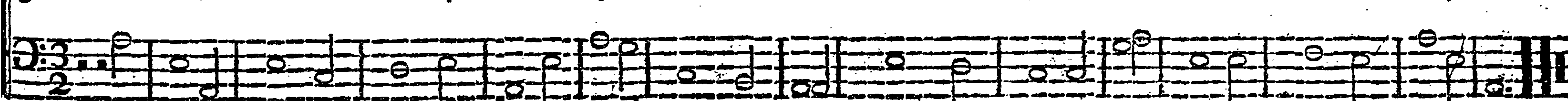
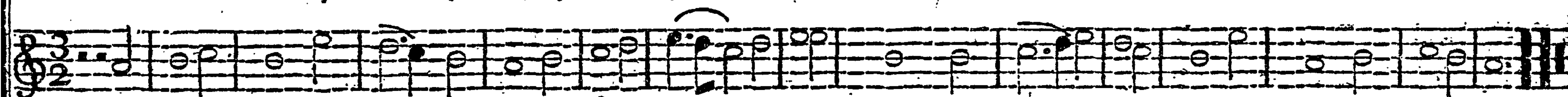


Elden.

Words by Dr. Watts.



O God of mer - cy hear my call, My loads of guilt re-move, Break down this sep - a - rating wall, That bars me from thy love.



70
Norham. Words by *Tate & Brady.*

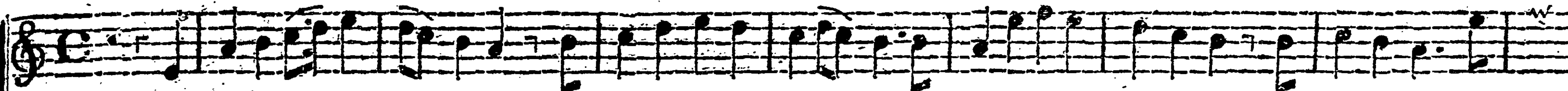
Thy wont-ed goodnes, Lord, re-peat, And ease my troubled soul; Lord, for thy wond'rous mer-cies sake, Vouch-safe to make me whole.

The musical score for 'Norham' consists of three staves. The first two staves are in treble clef with a 3/4 time signature, and the third staff is in bass clef with a 3/4 time signature. The melody is written in F major, indicated by one flat (Bb). The lyrics are printed below the first staff. The score includes various musical notations such as eighth notes, quarter notes, and rests, with some notes marked with an asterisk (*). The piece concludes with a double bar line.

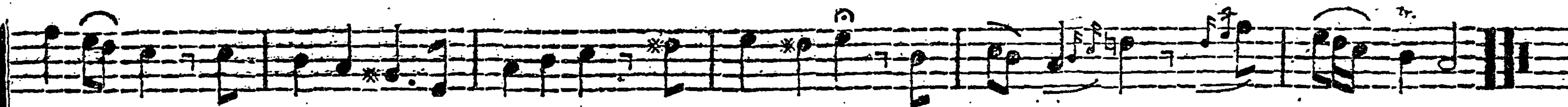
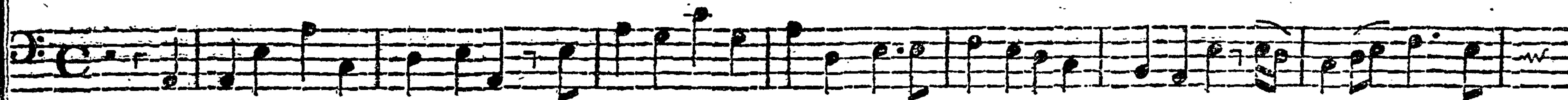
Easton. Words by *Dr. Watts.*

When shall the sov'-reign grace, Of my for-giv-ing God, Re-store me from those dang'-rous ways, My wand'-ring feet have trod.

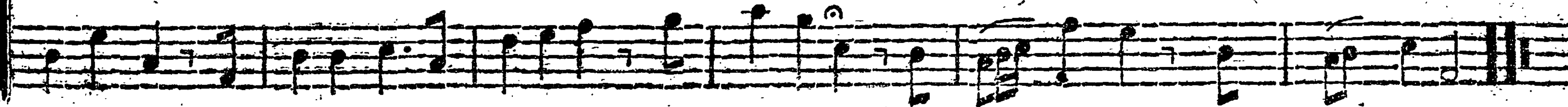
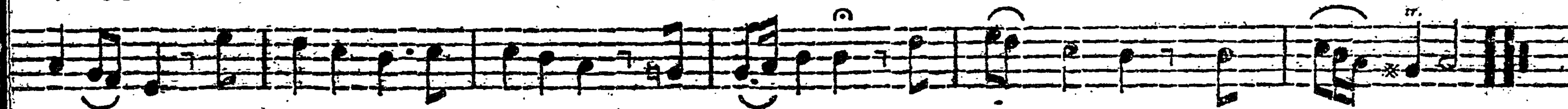
The musical score for 'Easton' consists of three staves. The first two staves are in treble clef with a 3/4 time signature, and the third staff is in bass clef with a 3/4 time signature. The melody is written in F major, indicated by one flat (Bb). The lyrics are printed below the first staff. The score includes various musical notations such as eighth notes, quarter notes, and rests, with some notes marked with an asterisk (*). The piece concludes with a double bar line.



Be - hold the friend of sin-ners dies, With love and pi-ty in his eyes, To save a guilty world from death ! O sinners hear his



dy - ing groan, Your load of sin he bears a-lone, And yields for you, and yields for you his life and breath.



Stoop down, my tho'ts that use to rise, Con-verse a while with death, Think how a gasping mor-tal lies, And pants a - way his breath.

The musical score for 'Hague' consists of three staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains the first line of the melody. The second staff is also in treble clef with the same key signature and time signature, containing the second line of the melody. The third staff is in bass clef with the same key signature and time signature, containing the third line of the melody. The lyrics are written below the first staff, aligned with the notes.

Wellfleet.

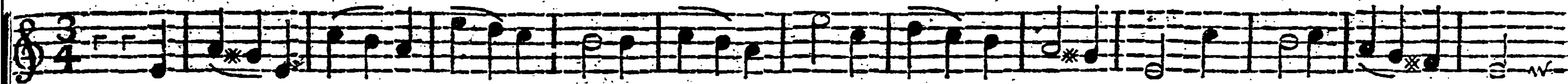
Praise ye the Lord, our God to praise, My soul her ut - most pow'rs shall raise ; With private friends and in the throng Of saints, his praise shall be my song.

The musical score for 'Wellfleet' consists of three staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains the first line of the melody. The second staff is also in treble clef with the same key signature and time signature, containing the second line of the melody. The third staff is in bass clef with the same key signature and time signature, containing the third line of the melody. The lyrics are written below the first staff, aligned with the notes.

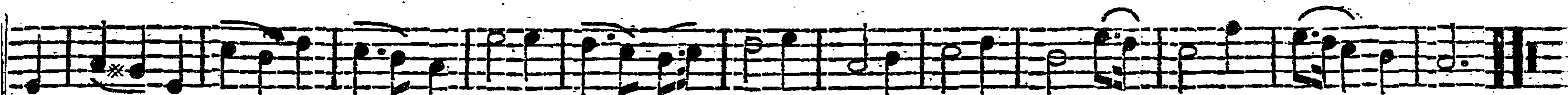
Birmingham.

Words by Barrow.

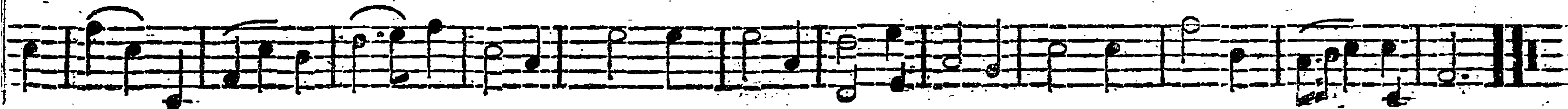
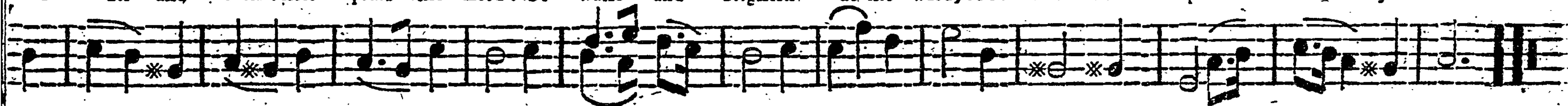
81



And why will God neg - lect my call? Or who shall prof- it by my fall, When life de - parts and love ex - pires.

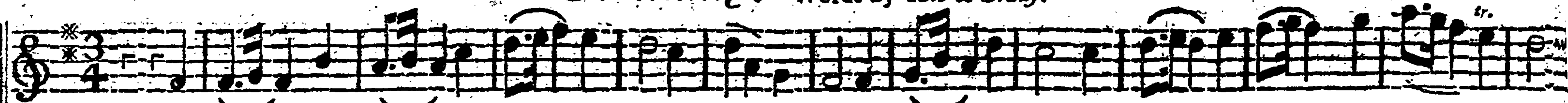


Can dust and dark - nefs praise the Lord? Or wake and brighten at his word, And tune the harp with heav'n - ly choirs?



L

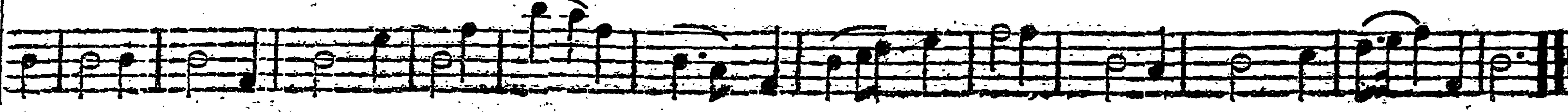
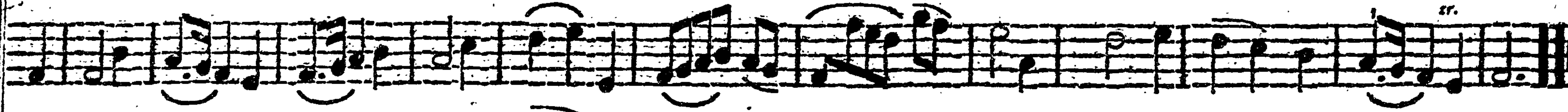
Germany. Words by Tate & Brady.



Ye saints and ser-vants of the Lord, The triumphs of his name re-cord; His sa-cred name for-ev-er bless.



Where-e'er the cir-cling sun dis-plays His ris-ing beams and set-ting rays, Due praise to his great name ad-dress.



Cyrene. Words by *Alline*.

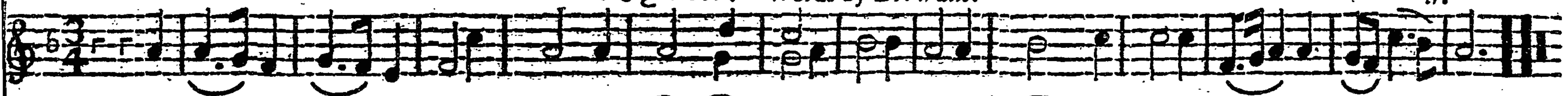
83



Turn, turn, un - hap - py souls, re - turn, Ac - cept e - ter - nal peace, Why will you at the Saviour spurn, Who of - fers you his grace?



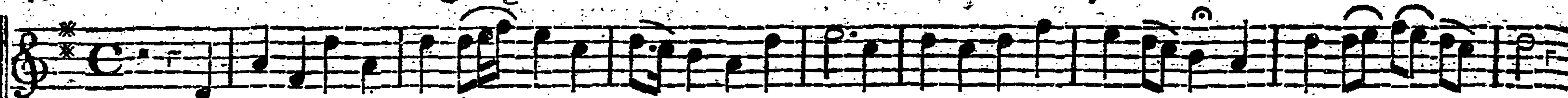
Syria. Words by *Dr. Watts*.



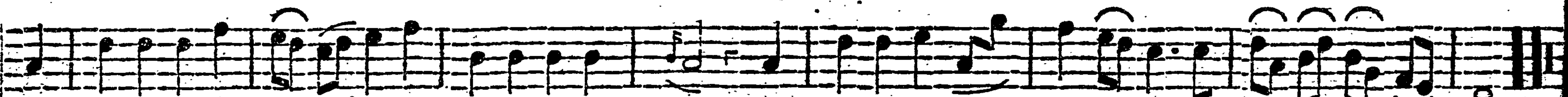
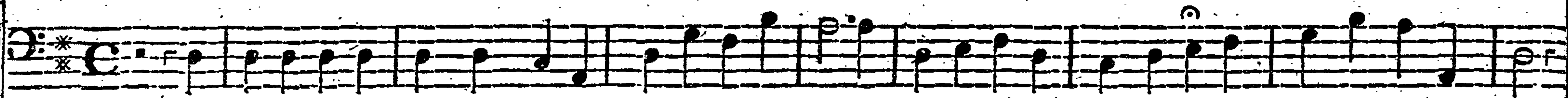
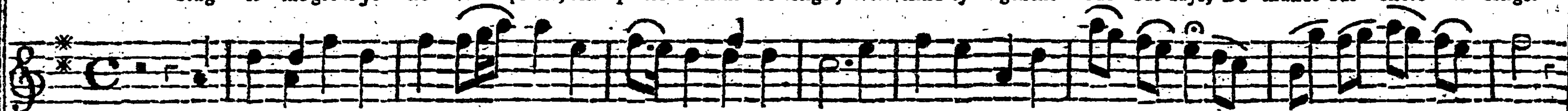
My Sav-iour and my king, Thy beau-ties are di - vine; Thy lips with blessings o - ver - flow, And ev' - ry grace is thine.



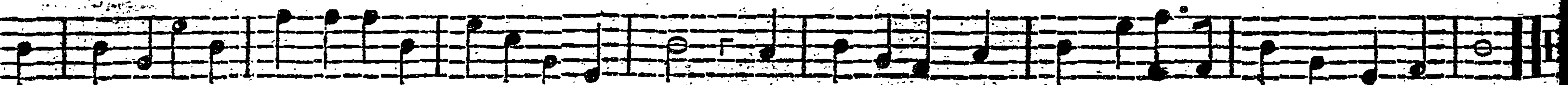
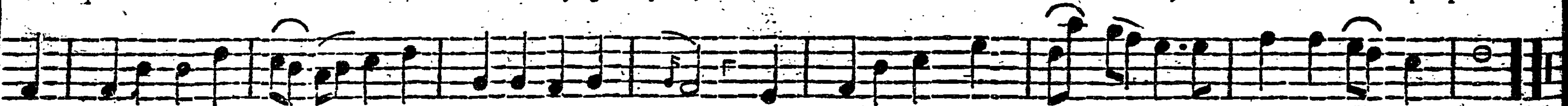
Fayetteville. For New Year's Day.



Sing to the great Je - ho - vah's praise, All praise to him be-longs; Who kind-ly lengthens out our days, De-mands our choic-est songs.

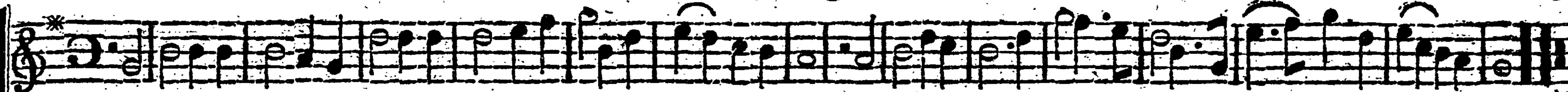


Whose prov-i-dence hath bro't us thro' An - oth-er varying year; We all with vows and an-thems new, Be - fore our God ap - pear.



Moderato.

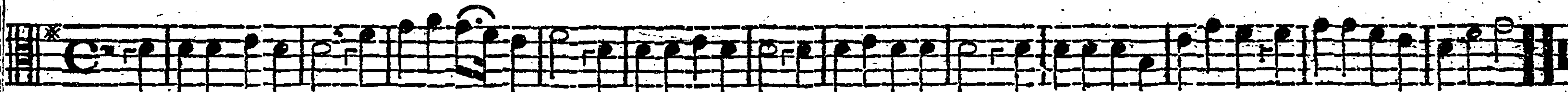
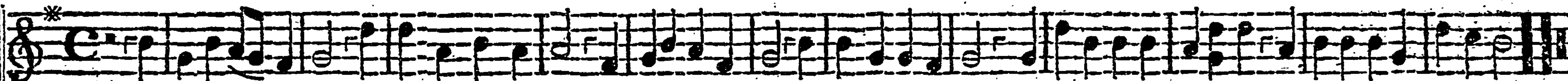
Nativity.



All hail ! happy day, when enroll'd in our clay, The redeemer ap - pear'd upon earth ; How can we refrain to join in the strain, And to hail our Im-man-u-el's birth.



Alm. Words by Dr. Doddridge.

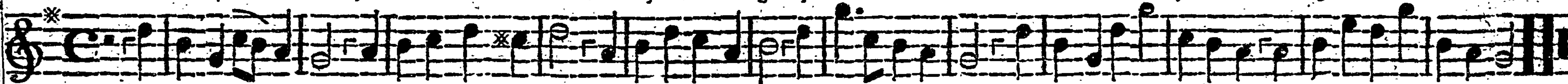


Loud to the prince of heav'n,

To him your vows be giv'n,

With conscious worth,

All bright in charms.

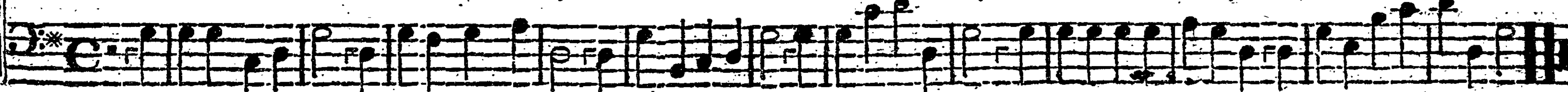


Your cheerful voices raise,

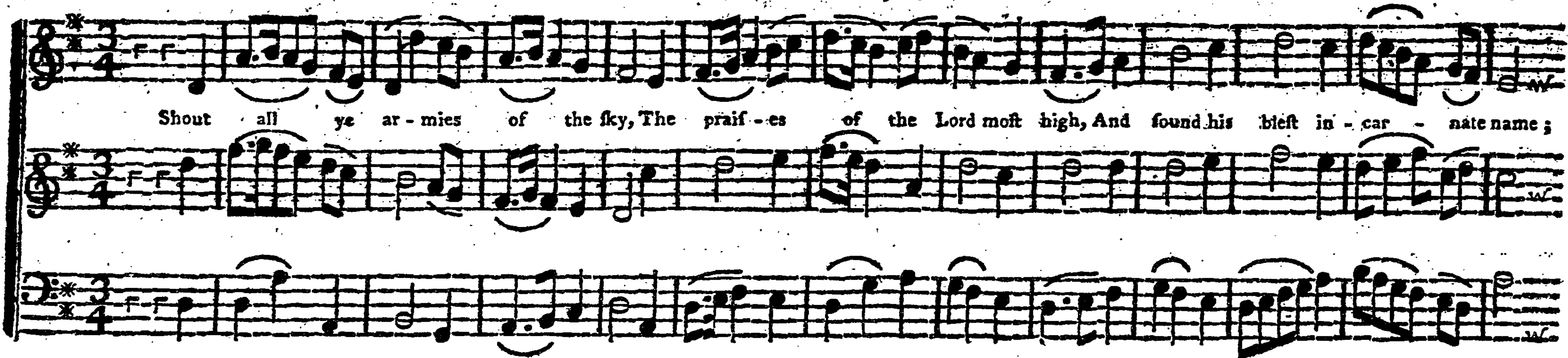
And fill his courts with praise.

All clad in arms,

He sallies forth.



Annal. Words by *Alline*.



Shout all ye ar-mies of the sky, The praif-es of the Lord most high, And sound his blest in-car-nate name;

This musical system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle and bottom staves are in bass clef with the same key signature and time signature. The lyrics are written below the top staff, aligned with the notes.



Let all your heav'n-ly arch-es sound, With joy re-sound, With joy re-sound, All glo-ry to the heav'n-ly lamb.

This musical system also consists of three staves, continuing the melody and accompaniment from the first system. The lyrics are written below the top staff.

Warshaw. Words by Dr. Watts.

87

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a common time signature (C). The melody is primarily in the treble staves, with the bass staves providing a harmonic accompaniment. The lyrics are written below the staves, aligned with the notes.

Joy to the world, the Lord is come; Let earth re - ceiv - - e her king; Let ev'ry heart pre - pare him room, And

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues from the first system. The lyrics are written below the staves, aligned with the notes. The system concludes with a double bar line.

heav'n and nature sing. Let ev' - ry heart pre - par - - e him room, And heav'n and na - ture sing.

Chelsea. Words by Dr. Watts.

Andantino.

Thou sac-red one, Almighty Three, Great ev-er-last-ing mys - te - ry—What lof-ty numbers shall we frame, Equal to thy tremend'ous name?

The first system of the musical score for 'Chelsea' consists of three staves. The top staff is in treble clef with a common time signature 'C'. The middle and bottom staves are in bass clef. The music is marked 'Andantino.' and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are written below the staves, aligned with the corresponding notes.

Pia.

For.

Pia.

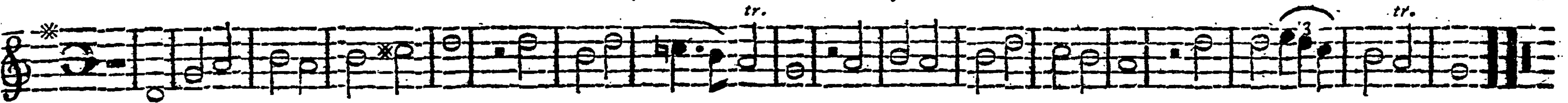
For.

Seraphs, the near-est to the throne, Be - gin and speak the great unknown, Attempt the song, wind up your strings, To notes un - try'd and boundless things.

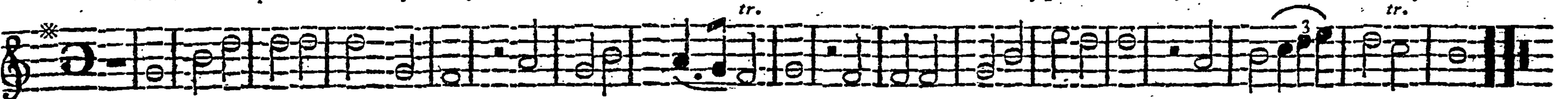
The second system of the musical score continues the piece. It also consists of three staves in treble and bass clefs with a common time signature. The tempo markings 'Pia.' (Piano) and 'For.' (Foro) are placed above the staves. The music continues with similar note values and rests. The lyrics are written below the staves, aligned with the corresponding notes.

Edgeware. Words by Alline.

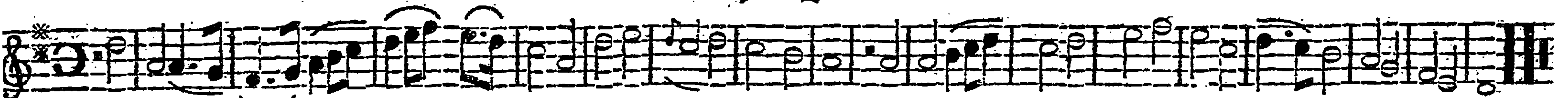
89



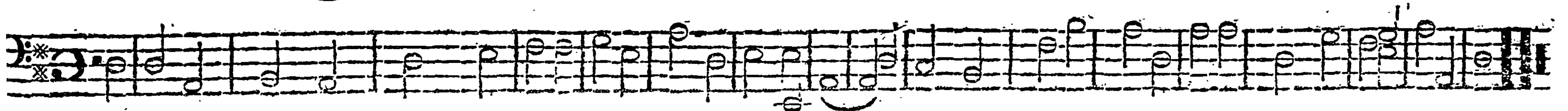
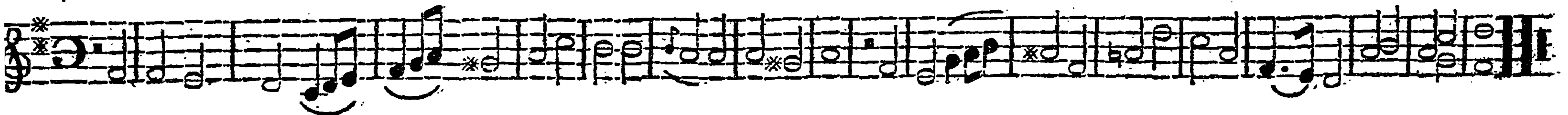
Ten thousand praises to thy name, O thou in - car - nate God! 'Twas thou that bore my guilt and shame, And wash'd me in thy blood.



Northington.



Sing to the Lord, who loud pro-claims His various and his saving names; O may they not be heard alone, But by our sure experience known.



Offend. Words by *Alline*.

A - wake my soul, with pleas-ure sing, For thy Re-deem-er reigns; I'll soar with rapture on the wing, And raise im-mor-tal strains.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a treble clef, a key signature of one flat, and a common time signature. The middle staff is also in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef with a key signature of one flat and a common time signature. The music is written in a simple, melodic style with eighth and sixteenth notes.

Pia.

For.

My Je-sus loves to hear my voice And wipe my tears a-way; And I shall yet with him re-joice In ev-er-last-ing day.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It begins with a treble clef, a key signature of one flat, and a common time signature. The middle staff is also in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef with a key signature of one flat and a common time signature. The music is written in a simple, melodic style with eighth and sixteenth notes.

Baltimore.

Words by *Alline*.

91

The musical score is written on ten staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics underneath. The fifth staff is a piano accompaniment. The sixth and seventh staves continue the vocal parts with lyrics. The eighth and ninth staves are piano accompaniment. The tenth staff is a final piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "To praise the bleed-ing Lamb, Let ev'-ry tongue em - ploy, This Je-sus is the an - gel's theme, And all the fe-raph's joy. This Je - sus is the an - gel's theme, And all, and all the fe - raph's joy." The word "Sym." is written above the fifth staff.

To praise the bleed-ing Lamb, Let ev'-ry tongue em - ploy, This Je-sus is the an - gel's theme, And

Sym.

all the fe-raph's joy. This Je - sus is the an - gel's theme, And all, and all the fe - raph's joy.

Sym.

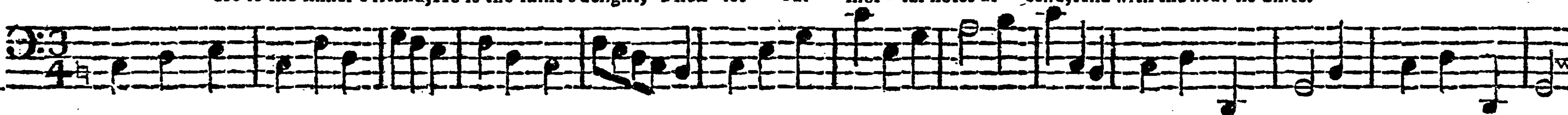
Pia.

For.

Sym.



He is the sinner's friend, He is the saint's delight, Then let our mor - tal notes af - cend, And with the heav'ns unite.

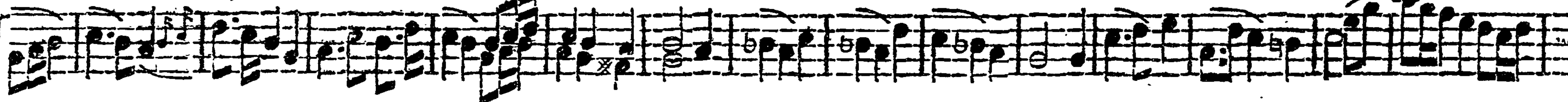


Pia.

Sym.

For.

Sym.



Tell how to Golgotha, He travels drest in blood, He dies to take our guilt a-way, And bring us home to God.

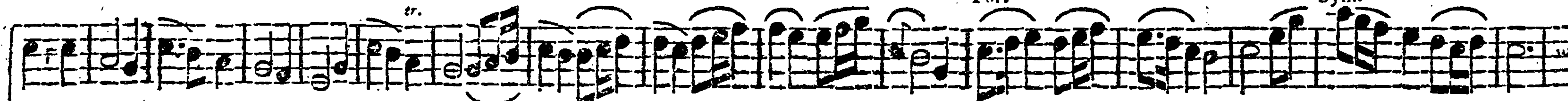


Pia.

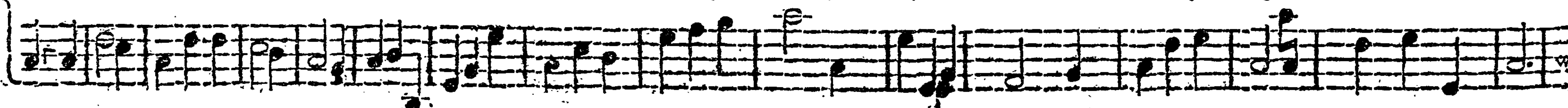
tr.

For.

Sym.



O let him be ador'd By ev'ry heart and tongue, Ye heirs of blis by him re - stor'd, O make his name your song.



Let crowds, from pole to pole, Enter his courts of grace, And cheer-ful, cheer-ful join with voice and

soul, His well de - serv - ed praise, and cheer-ful join, With voice and soul, His well de - serv - ed praise,

Ye heav'nly ar-mies join To sing his bleed-ing love, Till we a-wake by grace di-vine, And join, And

join your notes a-bove. Till we a-wake by grace di-vine, And join And join your notes a-bove.

The musical score is written on three systems of staves. The first system consists of three staves, with the lyrics 'Ye heav'nly ar-mies join To sing his bleed-ing love, Till we a-wake by grace di-vine, And join, And' written below the middle staff. The second system also consists of three staves, with the lyrics 'join your notes a-bove. Till we a-wake by grace di-vine, And join And join your notes a-bove.' written below the middle staff. The third system consists of a single staff at the bottom of the page. The music is written in a style typical of 19th-century hymnals, with notes, rests, and bar lines clearly visible.



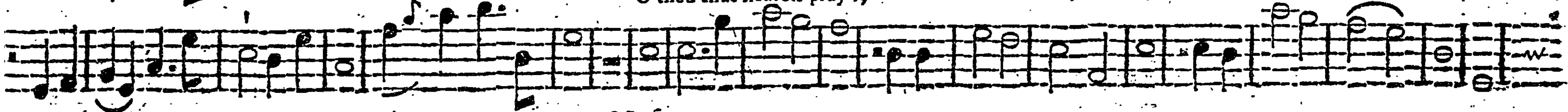
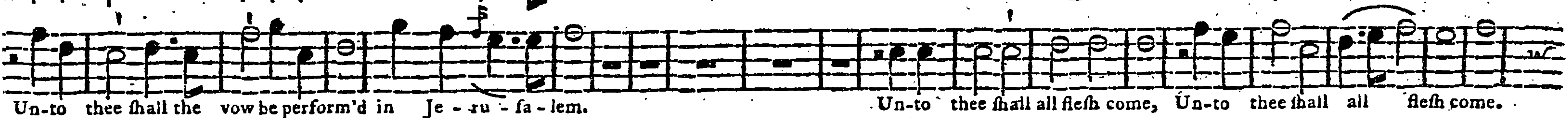
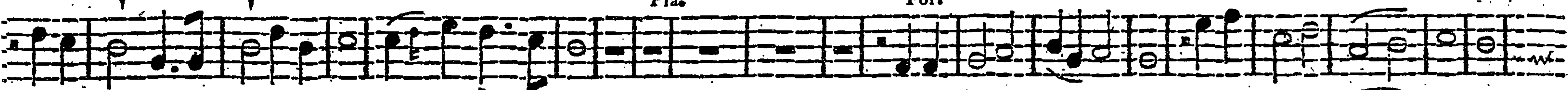
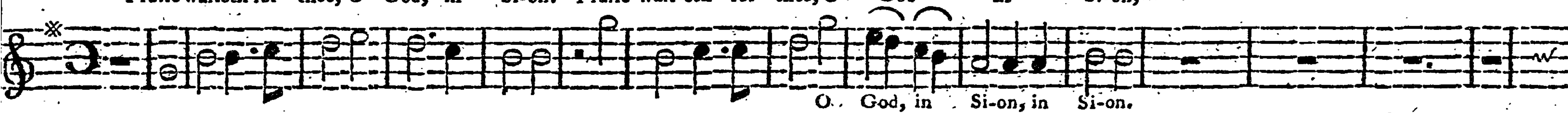
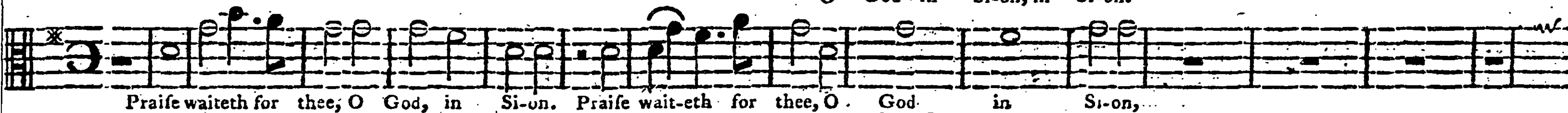
There his all wor - thy name Shall be our sweet em - ploy, There we shall sound his glo - rious praise In



ev - er - last - ing joy. There we shall sound his glo - rious praise In ev - er - last - ing joy.

Now can my soul in God re-joice, I feel my Sav-iour's cheer-ing voice ; My heart awakes to sing his praise, And longs to join im - mor - tal lays.

Hold me, O Je-sus in thine arms, And cheer me with im - mortal charms, Till I awake in realms above, For - ev - er to en - joy thy love.



Make a joy - ful noise, Make a joy - ful, &c.

Make a joy - ful noise un-to God, all ye lands, Make a joy - ful noise unto God, all ye lands,

Make a joy - ful noise un - to God, un - to God, all ye lands, Make a, &c.

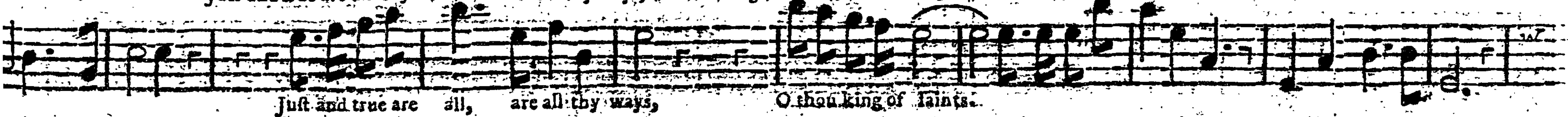
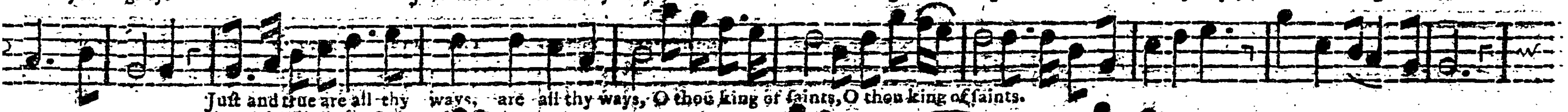
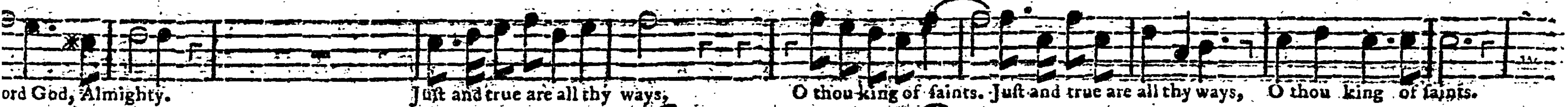
Make a joy - ful noise un-to God, Make a joy - ful noise, all ye lands, Make a, &c.

Andante. Pia. For.

Sing forth the honor of his name, the honor of his name,

Make his praise glorious. Sing forth the honor of his name, make his praise glorious. Bless ye God in the af-

Sing forth the honor of his name, of his name,



Pia.

For.

Great is the Lord, Great is the Lord, Great is the Lord, and greatly to be praif'd, His righteousness endureth for - ev - er.

Who shall not fear thee, and glorify thy name!

The

Divoto. Pia.

For.

Slow to anger, and of great mercy. The Lord is good to all, and his ten - der

Lord is gracious The Lord is gracious and full of compassion,

Moderato.

Pia.

For. 101

from this time forth forever,

mercies are o-ver all his works.

Blessed,

blesser,

blesSED be the Lord, God of Isr'el,

from this time forth forever, for-

from this time forth forever,

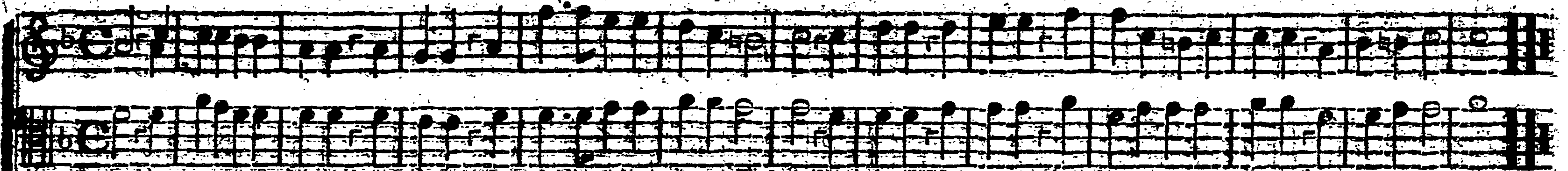
from this time forth forever,

Fortissimo.

ev - er, and blef - ted be his glorious name, for - ev - er and ev - er, a - men, and a - men.

Dorology.

This may be performed with or without the preceding ANTHEM.

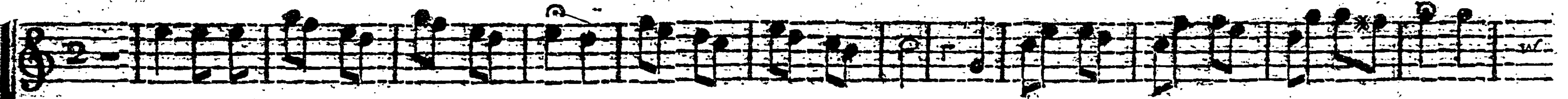


Now unto the King eternal, im-mor-tal, in-vi-si-ble, the on-ly wise God, be ho-nor and glory, thro' Je-sus Chri-st, for-ev-er and ev-er. A-men.



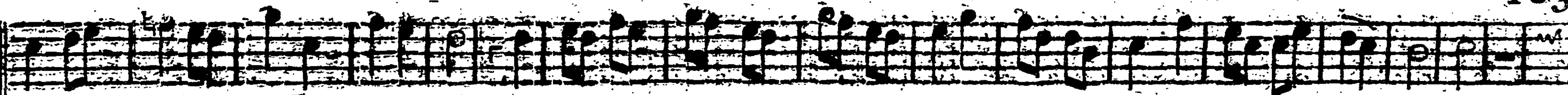
Dunkirk.

Andantino.

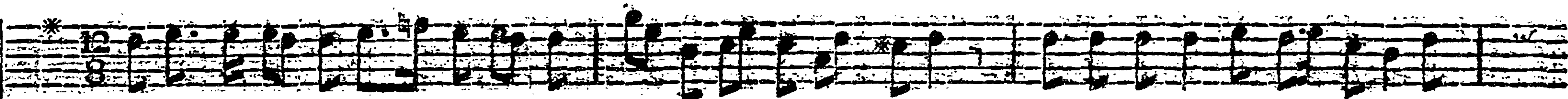
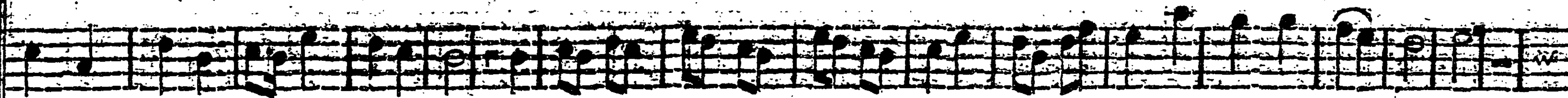


Come, let us join our cheer-ful songs, With an-gels round the thrones, Ten thou-sand, thou-sand are their tongues, But-

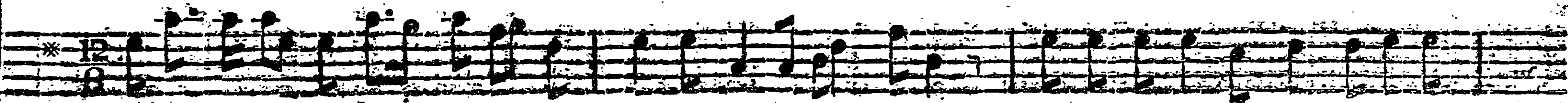


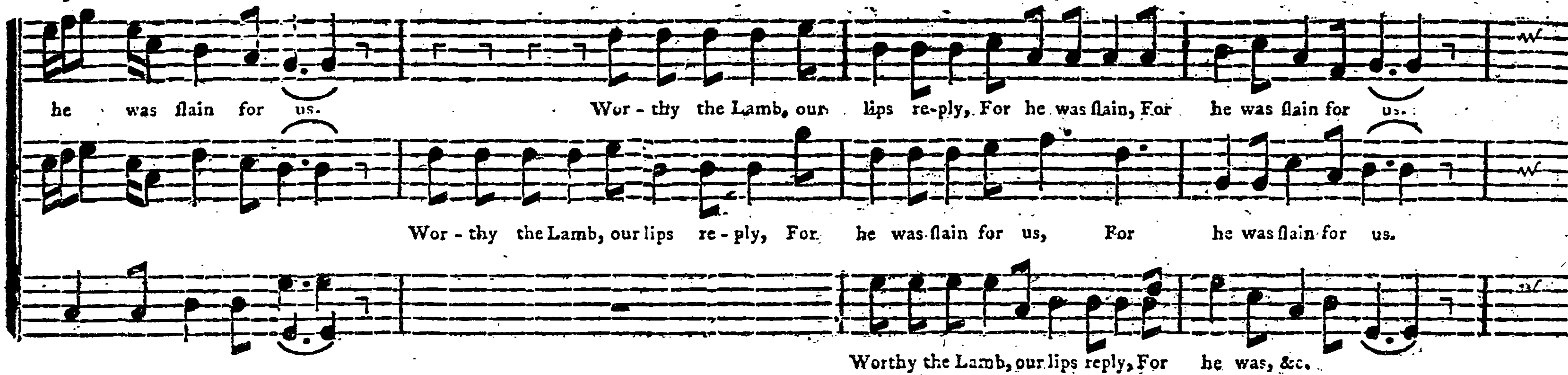


all their joys, But all their joys are one. Ten thousand, thousand are their tongues, But all their joys, But all their joys are one.



Worthy the Lamb, that dy'd, they cry, To be, To be ex - alt - ed thus; Wor - thy the Lamb, our lips re - ply, For





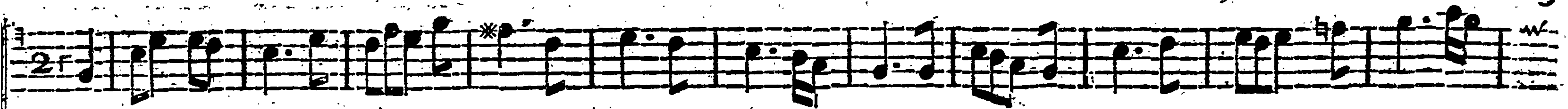
he was slain for us. Wor - thy the Lamb, our lips re - ply, For he was slain, For he was slain for us.

Wor - thy the Lamb, our lips re - ply, For he was slain for us, For he was slain for us.

Worthy the Lamb, our lips reply, For he was, &c.



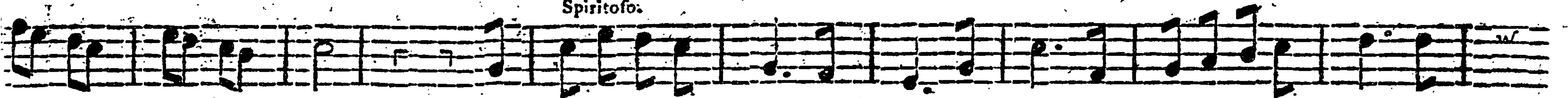
Je - sus is wor - thy to re - ceive, Hon - our and pow'r, and pow'r di - vine, And bless - ings, more than we can give, Be Lord, be Lord, for - ev - er thine.



Let all that dwell a - bove the sky, And air, and earth, and seas, Con - spire to lift thy glo - ries high, And



Spiritofo.



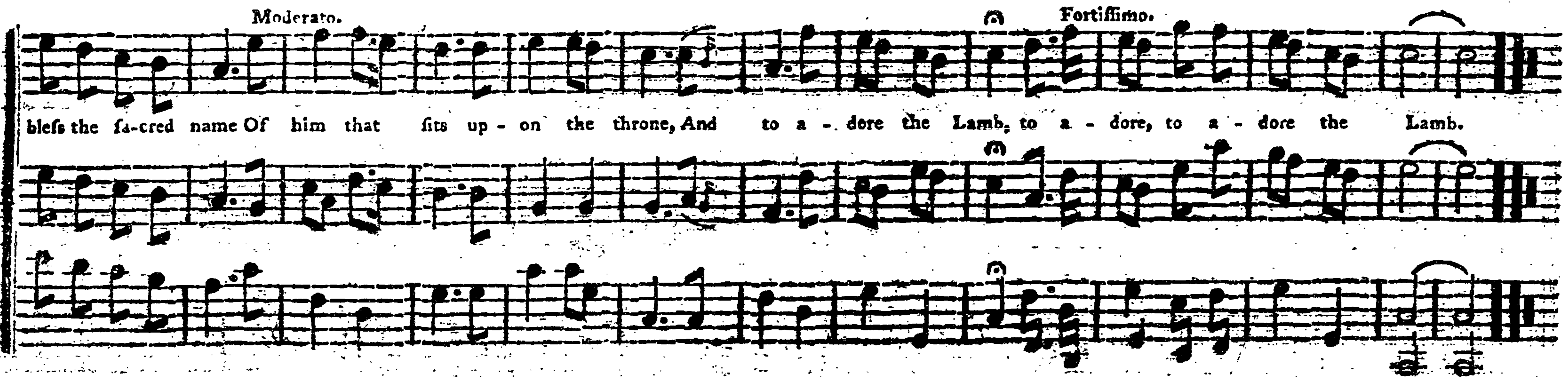
speak thine end - less praise. The whole cre - a - tion join in one, To blest, To blest the fa - cred name Of





him that sits up - on the throne, And to a - dore the Lamb. The whole cre - a - tion join in one, To

Moderato.



bles the sa-cred name Of him that sits up - on the throne, And to a - dore the Lamb, to a - dore, to a - dore the Lamb.

Fortissimo.

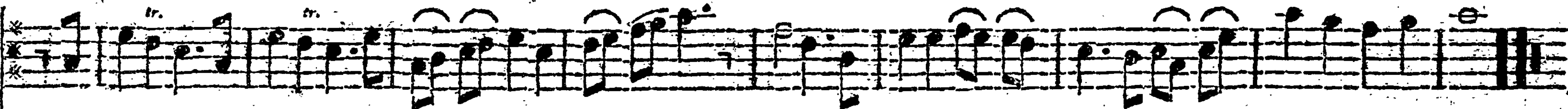
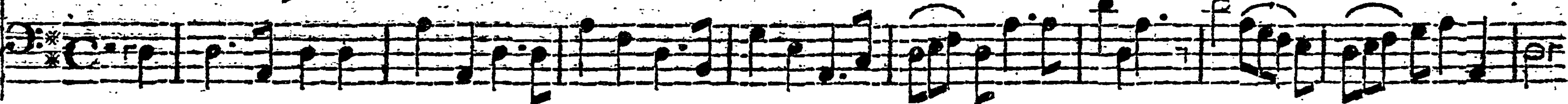
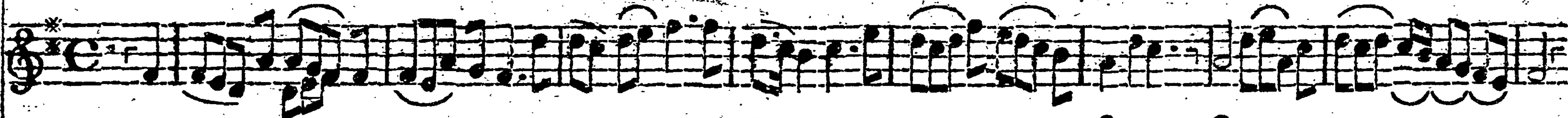
Worford.

Words by Mr. J. Latbrop.

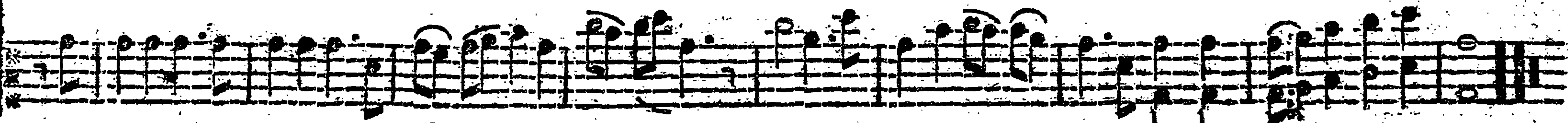
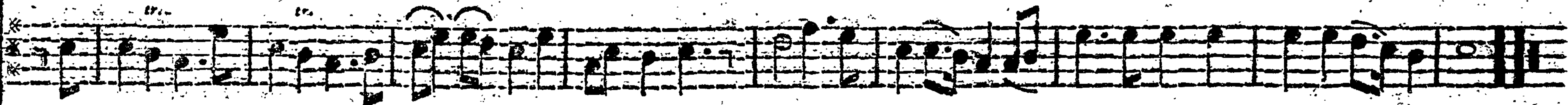
107



This is the day when Christ a-rose, And triumph'd o'er his hellish foes; When he a-s-cend-ed to the sky, Crown'd with the palm of vic-to-ry.

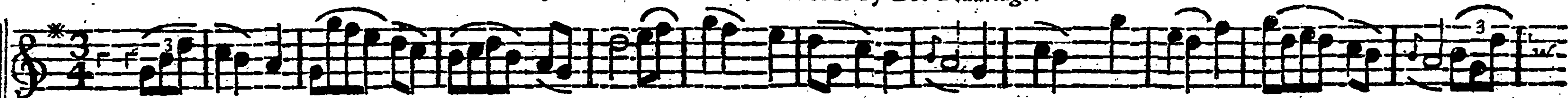


Rejoice, my soul, and sing his praise, Proclaim how wond'rous are his ways, Swell, swell the anthems to his name, Exalt his works of grace and fame.

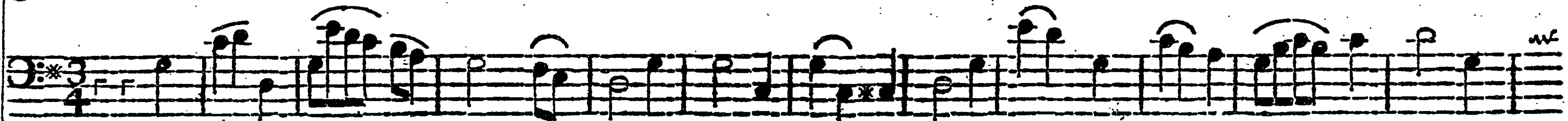


Leominster.

Words by Dr. Doddridge.



He comes, the roy - al cong' - ror comes, His le - gions fill the sky; An - gel - ic trumpets rend the tombs, And



Pia.

For.

Sym.

1. 1.



loud, and loud pro - claim him nigh. An - gel - ic trum-pets rend the tombs, And loud proclaim him nigh.

1. 1.

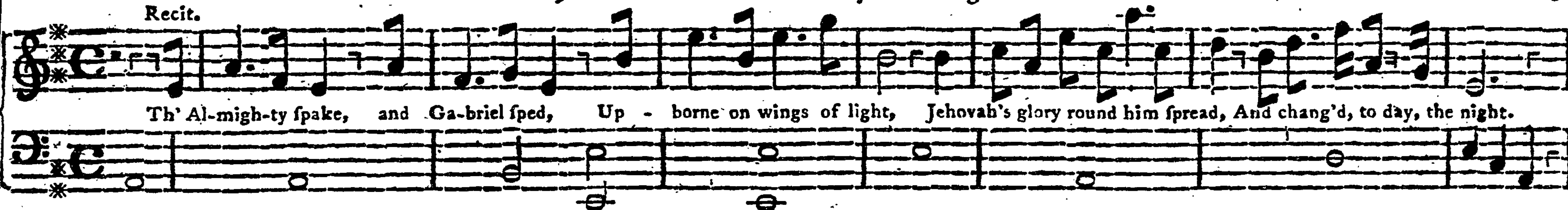


Christmas.

Words by Mr. George Richards.

109

Recit.



Th' Al-migh-ty spake, and Ga-briel sped, Up - borne on wings of light, Jehovah's glory round him spread, And chang'd, to day, the night.

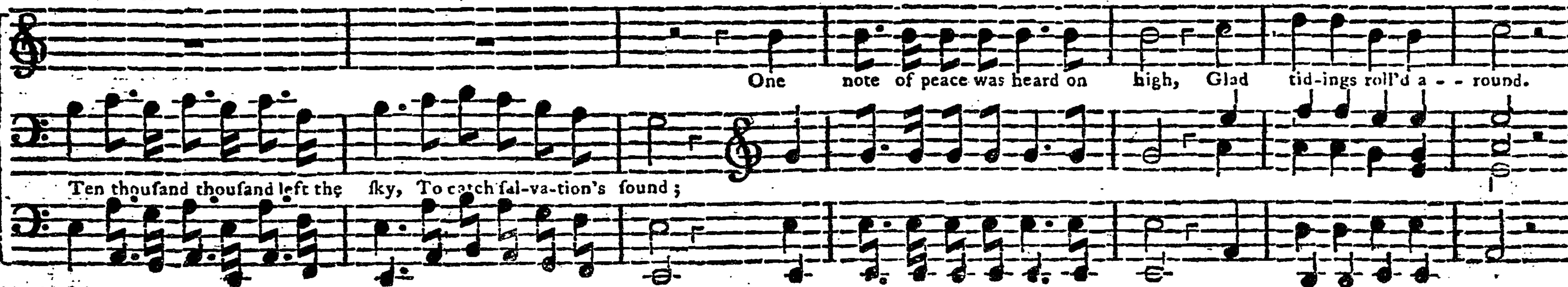
Pia.



Swift down to earth th' arch-an-gel flew, From God's e - ter - nal throne; His shin - ing robe of rain - bow hue, The stars, moon, sun out-shone.

Andante.

Pia.



One note of peace was heard on high, Glad tid-ings roll'd a - - round.

Ten thousand thousand left the sky, To catch sal-va-tion's sound;

Ripieno.

Shout, shout, for joy; re-joice, O earth, All hail, All hail, this glorious morn, Re-joice! re-joice in Je-sus' birth, To day are nations

Pia.

And Golden harps, atten'd to love, Thus swep E - phra - tah's plain.

born " From Zi-on's hill to work's a - bove Re-ec - ho back the strain, " He

And golden harps, atten'd to love, Thus swep E - phra - tah's plain.

For.   *Pia.* For. *Crescendo.* Fortissimo.  

comes ! He comes ! The Saviour God. Good will, peace, peace, joy for men. Glad tidings shout to all a - broad, a - men, a-men, amen, a - men.

Varmouth. Words by Alline.

A - dieu to earth with all your joy, A - dieu to all be - low; Your pleas-ures all I'd count a - way, If I must Je - sus know.

Anthem.

Moderato Pia.

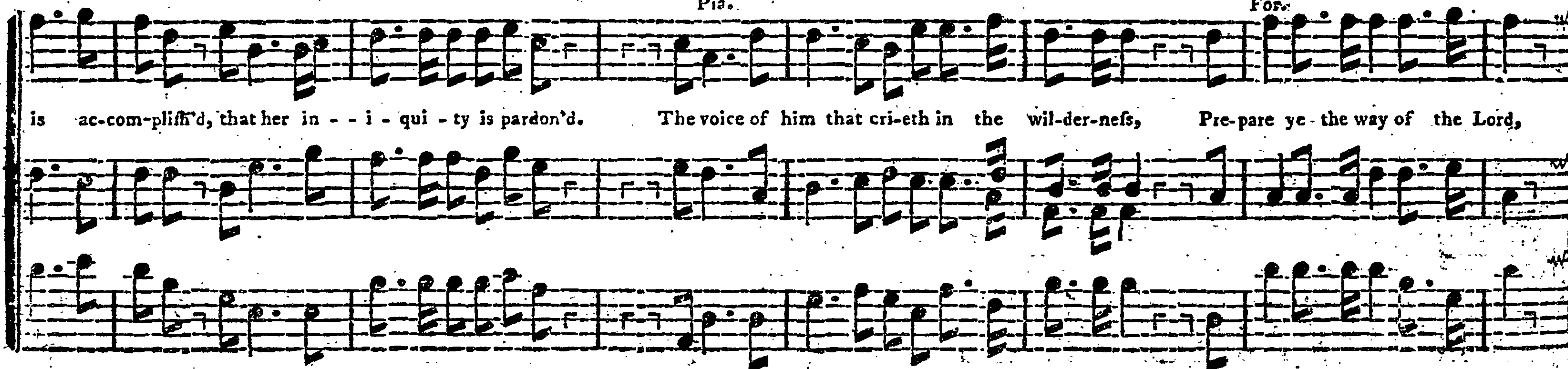
For.



Comfort ye, Com-fort ye my pec-ple, faith your God. Speak ye com-fort-a-bly to Je-ru - sa - lem, cry un - to her that her warfare

Pia.

For.



is ac-com-plish'd, that her in - i - qui - ty is pardon'd. The voice of him that cri-eth in the wil-der-ness, Pre-pare ye the way of the Lord,

make straight in the desert a high-way for our God. Ev'-ry val-ley shall be ex-alt-ed, and ev'-ry mountain and

Vigorofo.

hill made low, the crooked straight, and the rough places plain. And the glo-ry of the Lord shall be re-veal'd, shall be re-veal'd; and

P

Pia.

all flesh shall see the sal-va-tion of God; for the mouth of the Lord hath spok-en it. The Lord gave the word;

For.

Pia.

For.

Great was the com-pa-ny of the pub-lish-ers. The Lord gave the word; Great was the com-pa-ny of the pub-lish-ers.

Tenor. Andante. Pia.

How beau - ti - ful are the feet of him that preacheth the gospel of peace, that bringeth glad tidings, that bringeth glad

tid - ings of good, that pub - lish - eth sal - - va - tion, That pub - lish - eth sal - - - va - tion.

1st Tenor.

How beau - ti - ful are the feet of him, that bringeth glad tidings, that bringeth glad tidings, that pub - lish - eth peace.

2d Tenor.

How beau - ti - ful are the feet of him, that bringeth glad tidings, that bringeth glad tidings, that pub - lish - eth peace.

Moderato.

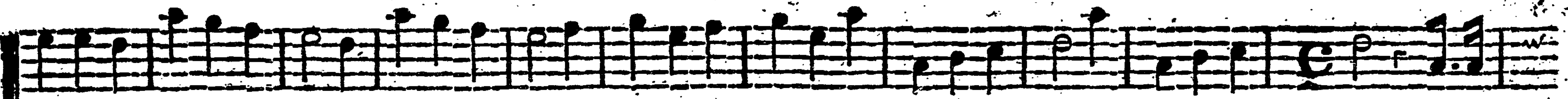
that faith un - to Zi - on, thy God reign-eth, that faith un-to Zi-on, thy God reign-eth.

This musical score for the Moderato section consists of three staves. The first two staves are in treble clef with a 6/8 time signature, and the third staff is in bass clef with the same time signature. The melody is written across all three staves, with lyrics placed below the first two. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. A double bar line is present after the fourth measure. The lyrics are: "that faith un - to Zi - on, thy God reign-eth, that faith un-to Zi-on, thy God reign-eth."

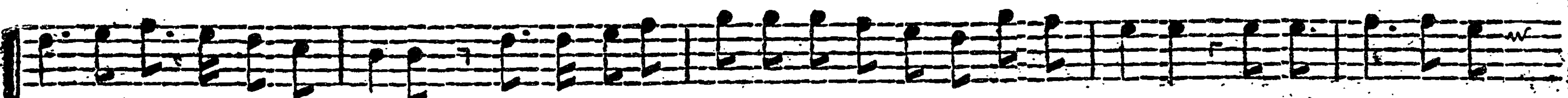
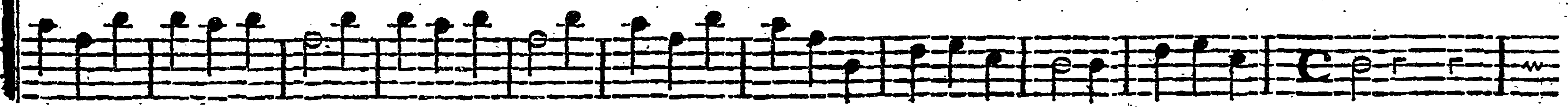
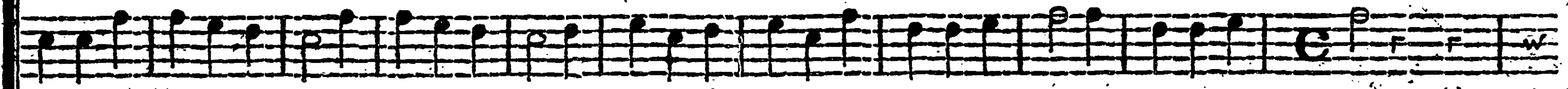
Spiritoso.

Break forth in - to joy, break forth in - to joy, glad tidings, glad tidings, break forth in - to joy, break forth in - to joy, glad tidings, glad

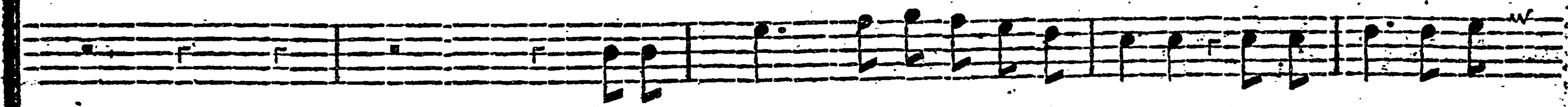
This musical score for the Spiritoso section consists of three staves in 3/4 time. The first two staves are in treble clef, and the third staff is in bass clef. The melody is written across all three staves, with lyrics placed below the first two. The music is characterized by a more active rhythm, featuring many eighth and sixteenth notes. A double bar line is present after the fourth measure. The lyrics are: "Break forth in - to joy, break forth in - to joy, glad tidings, glad tidings, break forth in - to joy, break forth in - to joy, glad tidings, glad"



tidings, break forth in - to joy, break forth in - to joy, glad tidings, glad tidings, break forth in - to joy, break forth in - to joy. For the



Lord hath com - fort - ed his peo - ple, For the Lord hath com - fort - ed, hath com - fort - ed his peo - ple, For the Lord hath com -



For the Lord hath com - fort - ed his peo - ple,



For the Lord hath com - fort - ed his peo - ple, hath com - fort - ed his peo - ple,



fort - ed his peo - ple, and turn'd a - gain the cap - tiv - i - ty, cap - tiv - i - ty of Zi - on.



The ransom'd of the Lord shall re - turn to Zi-on, The ransom'd of the Lord shall re - turn to Zi-on, as - crib - ing fal -

va-tion, and glo-ry, and hon-or, and pow-er un - to him, that sit-teth up-on the throne, and un - to the Lamb, for -

Fortissimo.

for - ev - er. ev - er and ev - er, for ev - er, and ev - er. A - men. For ev - er and ev - er. A-men. A - men.